

# MUSICAL AMERICA



Edited by

John C. Freund

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## MME. EMMA EAMES SNUBS ORCHESTRA

**Prima Donna Leaves Stage in Anger After Rehearsing Three Minutes.**

**Unpleasant Incident Mars Her First Appearance at Ocean Grove—Nine Thousand Persons Hear Fine Concert Given Under the Direction of Tali Esen Morgan.**

OCEAN GROVE, N. J., July 23.—Mme. Emma Eames's first visit to Ocean Grove was marred by an unfortunate incident which has caused considerable comment in the big musical colony at this resort. It appears that after three minutes of rehearsal with the orchestra, in the aria "My Noble Knights" from Meyerbeer's "Les Huguenots," the prima donna declared she had no patience to make further effort, and left the stage in an angry frame of mind.

The orchestral accompaniments, excepting to Gounod's "Gallia," were omitted, Mme. Eames singing to piano accompaniment. The trouble of the morning was reflected in the evening concert, during which Eames received no recognition from the orchestra and but little from the chorus; this was very noticeable and created much comment. The ill-humor of Mme. Eames is contrasted with the conduct of Nordica and Schumann-Heink who expressed, in the highest terms, their admiration of the Ocean Grove Orchestra.

The soloists of the evening were Mme. Eames, Julian Walker and Hans Kronold. Mr. Kronold was in fine shape and in spite of the bad weather did some remarkable playing. His tone is full, and he had no difficulty in filling the immense auditorium. Each appearance called for encores, though they were not given until four or five recalls made them imperative. Julian Walker's popularity with Ocean Grove audiences was demonstrated beyond doubt by the reception he received. His singing of the Toreador song from "Carmen" was not as satisfying as could be desired, but he redeemed himself in full measure by presenting a group of lighter songs most effectively, displaying a voice of beautiful lyrical quality.

Mme. Eames, despite the morning's trouble, was received with enthusiasm, and sang with great finish and tonal beauty, though without any great warmth. Her program contained the Page song from "Les Huguenots" and three lighter songs. Mme. Eames gave one encore. The attendance was only 9,000; in past years it has reached as high as 12,000, when Nordica and Schumann-Heink were the attractions.

Director Tali Esen Morgan achieved great success with his chorus and orchestra in the performance of "Gallia." The orchestra was the regular organization of sixty players; the chorus was 750 strong and was made up of choruses from New York, Elizabeth, N. J., and Ocean Grove. The orchestral numbers were the "Morning, Noon and Night in Vienna" of Suppe, and the "Oberon" Overture of Von Weber. The applause which followed the playing of the orchestra was a pleasant surprise, as so much orchestral music is heard during the season that it is not usually given such hearty recognition.

A. L. J.



*Fritz Kreisler*

**Fritz Kreisler, the Eminent Austrian Violinist, Will Be One of the Most Conspicuous Figures in the Coming Season of Music. His American Tour Begins in November**  
(See page 15.)

## EXPECT NO TROUBLE FROM PAUR'S ACTION

**Pittsburg Orchestra Management Does Not Think Director Will Antagonize American Federation.**

PITTSBURG, July 23.—There is every indication that the threatened difficulty between the National Federation of Musicians and the Pittsburg Orchestra will be adjusted satisfactorily when Director Emil Paur returns from Europe. The Federation has notified the sixty players of the orchestra that the introduction of foreign musicians into the organization will make it necessary for them to strike, but as it is Director Paur's duty to provide the orchestra with musicians it is not regarded as likely that he will do anything to antagonize the players of America.

William T. Mossman, manager of the orchestra, when questioned to-day concern-

ing the action of the musical society, said that it would be presumptuous on his part to say anything as his business was making bookings and looking after the business of the orchestra, and Mr. Paur engages the players. He, however, did not believe that there would be any trouble. J. I. Buchanan, chairman of the orchestra committee, takes the same view and does not believe that Mr. Paur will import men to this country, under the circumstances.

### Another Conductor for the Manhattan.

Ottilio Parelli, of Ordiato, Italy, has been engaged as second conductor of the Manhattan Opera House, according to advices just received from the Milan correspondent of MUSICAL AMERICA. He is well known in Italy as a composer of operas.

## NORDICA BUSY WITH HER PLANS ABROAD

**Proposes to Arrange Series of Historical Pageants at Harmon.**

**Victor Maurel, Jean and Edouard de Reszke May Come Over to Join Her in Her Projected Institute of Music.—Prima Donna Objects to Term "American Bayreuth."**

Mme. Lillian Nordica, who has been kept busy since going abroad answering questions and considering suggestions regarding her project for a Festival House and Institute of Music at Harmon, has just received a new inspiration, over which she is characteristically enthusiastic.

Last week the American prima donna went from London to St. Albans to see the elaborate historical pageants presented there, and, according to cable despatches received in New York afterwards, so impressed was she by the beauty of the realistic performances that she now proposes to arrange similar representations of historical incidents at her institution on the Hudson. Maintaining that the natural beauty of the site she has chosen, with the stadium she will erect there, will adapt itself with peculiar fitness to picturesque spectacles, she suggests that Old World history could be "borrowed" on occasion to eke out the possibilities of American annals, which would supply scenes from Indian life, and that Biblical records could also be drawn upon.

Mme. Nordica has made the interesting announcement, moreover, that Victor Maurel, the eminent French baritone and teacher of singing, may be one of her instructors at her Institute of Music. He has offered his services for the stage department, and a definite arrangement may be effected during Mme. Nordica's visit in Paris following on her sojourn in London. She has also hinted that Jean and Edouard de Reszke may come over to join her in her unique project.

Incidentally the soprano has registered her objection to the term "American Bayreuth" as applied to the Lillian Nordica Festival House she is planning, as she desires it to be plainly understood that she is not copying Bayreuth. Her new temple of music is to have a distinct individuality of its own.

## KAHN ON WAY HOME.

**Member of Metropolitan Opera Board of Directors Leaves Paris.**

A cable despatch from Paris indicates that Otto H. Kahn left Paris Wednesday for New York. Mr. Kahn is an influential member of the Board of Directors of the Conried Metropolitan Opera Company and Metropolitan Opera and Real Estate Company and it is believed that his presence in Europe this Summer has much to do with the future policy of the big opera house.

Before departing last Spring Mr. Kahn was quoted as declaring that under no circumstances would the Metropolitan Opera House be managed next season as it had been last season.



## SCHUMANN-HEINK'S NEW ACCOMPANIST

Contralto Selects a Western  
Pianist for Next Tour—  
St. Paul Items.

ST. PAUL, July 22.—Mrs. F. L. Hoffman, of St. Paul, is to be accompanist for Mme. Schumann-Heink, during the coming season.

Mrs. Hoffmann's splendid work at the organ won special commendation from the famous contralto during her engagement in St. Paul last Winter. A practical recognition of the accompanist's merits followed in her engagement for the coming Winter's concert tour. Mrs. Hoffmann will also be with Mme. Schumann-Heink for her engagement at Lake Winona in August.

Miss Georgia Sherman, a former gifted pupil of Mrs. Norman Nash McFarren, has returned from New York where she has been studying the past year. She sang in a recital last Monday in the Raudenbush building. Her numbers included a group of "Indian Love Lyrics," by Lawrence Hope, songs by Tchaikowsky and Dvorak, and the arias "Il est doux" and "Robert, Beloved," by Massenet and Meyerbeer. The voice was rich, sweet and dramatic.

Appearing with Miss Sherman were Misses Lucille and Mabelle Messersmith, also advanced pupils of Mrs. McFarren, in songs by Gounod, Hahn, Aylward, San Souci, Dell Acqua and Tosti. Miss Marion Cleveland was the accompanist and gave two solo numbers, Chopin's D flat Waltz and "Selection from Faust."

Professor Samuel A. Baldwin, of the College of the City of New York, is visiting his parents in St. Paul. His many friends in this city, where he lived for several years as teacher, organist, composer, and director of the St. Paul Choral Association, are greatly interested in the opportunity afforded by the position to which he has recently been appointed for carrying on a work for which he is known to be particularly well fitted by training, experience, and natural endowment.

His programs for the thirty or more weekly recitals and the outlines for the series of lectures to be given, together with the new sixty-stop organ, and the College Orchestra at his disposal, reveal the prospect for a broad cultural movement.

F. L. C. B.

### Many Conservatoire Pianists Graduate.

In the annual competitive examinations in music recently held at the Paris Conservatoire nine first prizes were awarded in the pianoforte class for women, while the men obtained six awards. The chosen works which have to be played by heart are always difficult, though the women, with a Sonata by Weber, came off more easily this year than the men, with Liszt's perilous "Mephisto Valse." The manuscript pieces for both classes, to be played at sight, were full of the usual pitfalls.

At the men's recital a dramatic incident occurred. One of the pupils fainted dead away when he had just sat down at the piano. He was carried out, but after remaining unconscious for an hour suddenly revived. Returning to the platform, he played so brilliantly that he headed the list of first prizes.

## STUDENTS OF MUSIC IN THE QUAKER CITY.

Summer Course of Combs Conservatory, Given in University Buildings, Attracts Many.

PHILADELPHIA, July 22.—The Summer School of the Combs Broad Street Conservatory, and the University of Pennsylvania opened on Monday, July 9, with a large enrolment, pupils from every State in the Union, as well as from foreign shores, being in attendance. The courses are conducted in the buildings of the university, which are beautifully situated on property covering an area of sixty acres. The musical courses are carried on by Gilbert Reynolds Combs, director of the Conservatory, and Dr. Hugh A. Clarke, assisted by a corps of artist teachers from the Conservatory faculty. Instruction is offered in all branches, with a special course in musical pedagogy.

Excursions and entertainments are provided on an extensive scale. Excursions are taken Saturday mornings to historic spots in and near Philadelphia, one of the most attractive being the automobile trip to Valley Forge. Illustrated lectures are given in the evenings by members of the University faculty, and recitals and concerts are frequently offered by members of the Conservatory faculty. Last Tuesday evening an organ recital by Earle E. Beatty on the magnificent electrical organ in Houston Hall was given for the students and the visiting Elks.

Mr. Beatty is special assistant instructor to Russell King Miller, the head of the organ department of the Conservatory. He played the following program: Sonata, Op. 127, No. 7.....Rheinberger Entracte Gavotte (Mignon).....Thomas Themes from Ancient Melodies, Op. II. Russell King Miller Berceuse (Jocelyn).....Godard Symphonie, Op. 42, No. 5.....Widor Grand March (Aide).....Verdi

### CHORUS AT SUMMER RESORT.

Troy Vocal Society Entertains Guests at Hotel Champlain, N. Y.

HOTEL CHAMPLAIN, N. Y., July 22.—The Troy Vocal Society, which made its annual visit to Hotel Champlain last week, furnished entertainment morning and evening for three days for the patrons. A formal concert, given last Tuesday evening, was enjoyed not only by all who are staying at the hotel, but also by many people from the neighboring city of Plattsburg.

Van Boor's Orchestra, which plays twice a day the season through here, was assisted on Wednesday and Thursday by the society, which sang a number of old time favorites, as well as several new selections.

### Horatio Parker at Blue Hill, Me.

NEW HAVEN, CONN., July 22.—Dr. Horatio Parker is so much improved in health that with Mrs. Parker he left yesterday for Blue Hill, Me., where his daughters are spending the Summer.

At Paderewski's recent London concert every ticket cost a guinea. Every seat was taken, and the net profit for the two hours of playing was \$5,000. That is twice as much as Caruso gets for singing in a four-hour opera.

## EMIL LIEBLING IN CHICAGO



EMIL LIEBLING AT RAVINIA PARK

The Well-Known Pianist and Teacher is Conducting a Summer Teachers' Institute in Chicago

CHICAGO, July 22.—Emil Liebling, the well-known pianist, has been conducting in Chicago this Summer a teachers' institute that is attracting the public from all over the State. As a side issue, he has also been giving a series of lectures to the

Dominican Sisters, who teach music in the Catholic institutions throughout this State. Several days last week a remarkable picture was presented by Kimball Hall being filled with Dominican Sisters in their quaint costumes, the only man present being Emil Liebling, the lecturer.

### NORDAU IN MUSIC.

Modern Complicated Forms Do Not Appeal to Famous Author.

PARIS, July 20.—Max Nordau, after declaring that the story of "Salomé" appeals with its subtle flattery to the appetites of jaded voluptuaries, expressed himself to a newspaper man on modern music.

He asserted that the development of complicated so-called intellectual music is in reality an aberration from the true line of evolution. Therefore from his view the judgment of unsophisticated minds is oftener to be depended upon for true taste than the artificial ideas of music-mad people.

### Comedian For "The Merry Widow."

R. E. Graham has been engaged by Henry W. Savage for the principal comedy rôle in "The Merry Widow," which is to have its first American production early in October. He played the leading comedy rôle four seasons in "Florodora." His rôle in "The Merry Widow" is that of Popoff, Marsovia Ambassador to France, the rôle now being played by George Graves in London.

### RECITALS AT COLUMBIA.

S. Archer Gibson Arranges Attractive Programs of Organ Music.

Attractive programs have been arranged for two organ recitals to be held in Columbia University on July 30, and on August 6. The recitals are part of the Summer session of the School of Music of the university.

S. Archer Gibson, organist of the Brick Presbyterian Church, who is to preside at the organ, has arranged for the performance of a wide variety of music, including the works of Mendelssohn, Handel, Bach, Widor and Guilmant. The lighter classics are represented in compositions of Rossini, Bizet and Gillet. At the first recital Mr. Gibson will play MacDowell's Oriental tone picture, "Moonlight," and Gibson's "Spring Song," from the manuscript.

### Americans at Paris Musicale.

PARIS, July 20.—Mrs. Frank Mackey entertained a number of Americans this week by presenting Sammarco and Selma Kurz in a musicale.

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## WASHINGTON OPERA PROJECT DELAYED

**Absence of Wealthy Citizens a Set-Back to Miss Cryder's Plans.**

WASHINGTON, D. C., July 23.—Now that Oscar Hammerstein has returned the musical public of Washington are anxious to know his plans concerning the building of an opera house to be in readiness for next Winter. The outlook now is that another year will pass before this is accomplished. In an interview with Mary A. Cryder, his Washington representative, she said:

"Owing to the fact that many of the wealthy people who are interested in the project are out of the city, I shall have to await their return before the desired sum can be collected. Although I have the promises for certain amounts, the cash can not be secured without the benefactors at hand. At this rate financial affairs are at a standstill and will have to remain so until the Fall.

"In this event it would not be advisable to begin the erection of the building during the cold months, but Springtime will be the appropriate season for this work. This means that the National capital will not have its grand opera house next Winter as was hoped; and this news has caused disappointment among those interested in the matter.

"During the coming week I expect to see Mr. Hammerstein and will then be able to report more fully regarding the opera house. It was very unfortunate that the impresario's visit to Europe came at a time when these affairs might have been settled before the wealthy people of the city left for other climes." W. H.

### DEBUT OF NORDICA'S COUSIN.

**Grace Norton to Sing With the Van den Berg Company Next Season.**

Grace Norton, of Philadelphia, a cousin of Mme. Lillian Nordica, who has been aiding her to become a grand opera singer, has been engaged by José Van den Berg, and will make her stage debut with the Van den Berg Opera Company early next season.

Miss Norton was singing in a church choir in Philadelphia when Mme. Nordica, a few years ago, discovered her young cousin and insisted on her coming to New York to complete her musical education.

Madge Dahl has also been added to the list of new singers to be heard next season with Mr. Van den Berg's company.

### Victor Harris Sails.

Victor Harris, the well-known vocal instructor, conductor and composer, sailed on the *Columbia*, of the Anchor Line, directly to Scotland, for a five weeks' visit to Beaufort Castle, for the stag and grouse shooting and the salmon fishing. Mr. Harris, several of whose new songs are to appear in the press during September, returns to his New York studio and to his teaching on October 2.

### Wanted from Coast to Coast.

Mrs. Genevieve Clark Wilson has had the most unusual opportunity offered her to sing the "Messiah" this month in Seattle, Wash., Ocean Grove, N. J., and Ludington, Mich., the two coast extremes, and the Middle West.

The City Council of Dresden has made a grant of \$1,000 to the Court Orchestra, which participated in the festival of the General Music Association of Germany, held recently in that city.

## DIRECTS MASSED BANDS FROM TOP OF MOVING CARRIAGE



MASSED BANDS PLAYING AT HEAD OF ELKS' PARADE IN PHILADELPHIA

### How W. F. Jocher Conducted Long Line of Musical Organizations During the Elks' Celebration.

PHILADELPHIA, July 22.—The massed band parade given in connection with the great Elk celebration, while a noteworthy affair was in some respects disappointing. Many of the bands from nearby cities did not appear in time to join the parade and the number of musicians fell far short of what was expected. Nevertheless, the result was notable.

On the line of march the special number written by W. D. Bastert was played and stops were made at the north side of the City Hall where "America" was played and on the south side of the City Hall where "The Star-Spangled Banner" was given.

The streets were lined with a great mass of spectators who were evidently impressed with a performance which was at once unique and inspiring.

W. F. Jocher wielded the baton over



W. F. JOCHER

Well-Known Philadelphia Musician Who Directed the Massed Bands During the Elks' Celebration in Philadelphia

### Crowds on Sidewalks Hear Great Volume of Music—Many Bands Failed to Join Parade.

the aggregation, standing on the rear seat of a carriage as shown in the picture.

In the grand parade on Thursday more than double the number of bands participated, only segregated. For over three hours Broad Street was resonant with strains of music of widely divergent nature. Applause which amounted to ovations was bestowed upon several of the better known bands such as Arthur Pryor's, the Allentown, Winkler's Trenton Band, the Salem Cadet Band and the Regimental Bands of Pennsylvania and New Jersey. One striking musical feature of the parade was a float containing fifty members of the Orange, N. J., lodge, who, with evidently well-trained voices and with good effect sang Elk songs at intervals in the line of march. Numerous concerts were given each evening throughout the week at available points throughout the city by visiting bands, and this with all kinds of glee clubs and choruses has given the gathering the appearance of a gigantic musical convention.

A. H. E.

### Seeking Conried's Position.

(From the Morning Telegraph).

Heinrich Conried is at Bad Nauheim. Testimony as to his state of health would establish what has always been maintained in these columns, that there is apparently nothing to prevent him from resuming his work as director of the Metropolitan Opera House. He walks with difficulty and two sticks. But legs are no more an essential to an impresario than intellect to a tenor. Those interested in the elevation of M. Tito Ricordi to Conried's position disseminate genial and hopeful reports as to Conried's health—reports which read like a patent medicine advertisement.

Tito Ricordi is a candidate for the headship of the Metropolitan. All the cafes of Paris feel that he is already elected. The chattering of Galleria en Milan are already watering at the mouth with the prospect

of seeing one of the greatest and most broadly managed opera houses of the world reduced to the position of one of the counters of the Ricordi music shop. M. Choudens, the French music publisher, and Mme. Sarah Bernhardt have sent petitions to the Metropolitan directors praying for the appointment of Ricordi—to a job not yet vacant. Otto Kahn, the Conried director in Paris, is being bombarded with such documents. But New York as yet is not even impressed. This is partly because the true importance of M. Choudens et al. has not yet infiltrated the cerebellum of Manhattan.

Rehearsals of "Chemineau", the new opera by Jean Richepin and Xavier Leroux, have already been commenced in Paris. It will be produced in October at the Opera Comique, with Lucienne Breval, Mlles. Lutz and Thevenet and MM. Dufranne, Vieuille, Jean Perier, Cazeneuve and DeLuove in the cast.

### Augusto Azzalli.

Augusto Azzalli, director of the Mexican band which accompanied the El Paso, Tex., delegation of Elks to the convention in Philadelphia, went to Atlantic City on Friday morning with a party of Elks to spend the day, took a bath in the ocean and was drowned.

Azzalli was a fair swimmer and it is presumed he was seized with cramps. He called for help and a former life guard sprang into the surf and helped bring him ashore.

Azzalli was taken at once to the City Hospital, where he died soon after his arrival.

Another opera by Max Vigrich, who used to be well known in New York, has been produced in Germany. It is called "The Songs of Euripides" and was performed at Halle.



## Charles W. Clark

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## KALTENBORN PLAYS MERRY WIDOW AIRS

More Wagner Nights Mark  
Week at St. Nicholas  
Garden.

New York has not yet heard the "Ball-sirenen" number from Franz Lehar's "Merry Widow," the fame of which, with the story of the sale of 40,000 copies of the waltz in London, has preceded it across the ocean, but Franz Kaltenborn's orchestra at the St. Nicholas Garden played a selection from the opera last Saturday night that contained sufficient of the bars of the waltz to start those with quick ears humming or whistling in the very manner that English and Continental audiences are said to have done.

There isn't anything epoch-making about the music, but it has a strange lilt that the memory easily retains and which insists upon running through one's mind whether one has usually a retentive memory or not. The concerts continue to grow in attractiveness and interest and the audiences are of gratifying proportions.

Three more Wagner festival nights marked the program of the concerts during the past week. The success of the last Wagner festival, when people were turned away from the auditorium so encouraged Mr. Kaltenborn that he set aside Wednesday, Thursday and Friday nights for the production of Wagner music. Sunday will also have a "Wagner night."

At the concert on Wednesday night selections from "Rienzi," "The Flying Dutchman" and "Tannhauser" were played. Thursday was devoted to "Lohengrin," "Tristan und Isolde" and "Die Meistersinger." On Friday night selections from "Das Rheingold," "Die Walkure," "Götterdämmerung" and "Parsifal" made up the greater part of the program.

The soloists, who are at each concert, make a popular feature. One of the most picturesque is John Cheshire, master harpist. When this venerable musician takes his place behind his ornate harp to play a solo a hush falls on the Garden. He commands attention and respect. Both are merited and rewarded by the music which his adept fingers strike from the strings of his historic instrument.

Cheshire was born in Birmingham, England, and began to strum the harp at four years of age. When a lad of sixteen he entered the Royal Academy of Music, where he studied composition under Sir George MacFarren. It took Sir Arthur Sullivan to defeat him for the Mendelssohn scholarship in composition.

As little classical music has been written for the harp Mr. Cheshire has had to write and transcribe a great deal for himself. He has been a close student of the classics and is the composer of the opera "Diana." He has written several overtures, one of which will be played by the Kaltenborn Orchestra during the season, and several cantatas, all of which are well known in London.

Cheshire has received many honors from royalty and holds to-day a warrant creating him harpist to H. R. H. the Duke of Edinburgh and Saxe-Coburg Gotha. He became well known in the orchestra of the Royal Opera Company at Covent Garden, London, and came to this country just before the big blizzard of 1888, expecting to stay six months. With Mr. Seidl and the Metropolitan Opera House Company Orchestra he has toured America, and is very popular in the principal cities of this country.

### Kotlarsky to Play at Ocean Grove.

Kotlarsky, the Russian child violinist, whose playing attracted so much attention last Winter, has been engaged for the Children's Festival at Ocean Grove, N. J., on August 8. He will be one of Henry Wolfsohn's attractions next season.

## MME. EAMES SAILS; TO SING IN "IRIS"

Is Enthusiastic Over Prospect of Appearing in Puccini Opera Next Season—Discusses Her Plans.

Mme. Emma Eames departed for Europe Thursday on the *Savoie*. She will remain until the middle of November. Before leaving the prima donna expressed herself as enthusiastic over the new rôle she will sing next season at the Metropolitan Opera House.

Mme. Eames is going to Paris to obtain many new costumes and she expects to remain while abroad most of her time in the French capital. Speaking of the operas in which she will appear next season, the prima donna said:

"It has been settled that I am to sing the title rôle in Puccini's Japanese opera 'Iris,' and I spent much of my time while in Bar Harbor studying the opera, which I think is one of the greatest of all the Puccini operas. The title rôle, I think, is one that will be worthy of all the study I shall give it. Mr. Caruso and Mr. Scotti are to sing with me in 'Iris,' which I believe Mr. Conried will not produce until after the new year.

"Other operas in which I shall sing next season include 'Don Giovanni,' when Mme. Sembrich and Mr. Bonci will also be in the cast, and 'Le Nozze di Figaro' and 'Othello,' when Mr. Caruso will sing the title rôle for the first time.

"Of course I shall sing all the other operas in my repertoire, but I am looking forward particularly to 'Iris,' which is to have a splendid production."

Mme. Eames said that her return to New York next November before the opera season might be her last home coming from Europe for a long time, as she is going to remain in her own country for all time, save, perhaps, when she will occasionally go abroad for a little rest.

## DAMROSCH CONTINUES TO DRAW BIG CROWDS

Orchestra of Ravinia Park, Near Chicago, Plays "Midsummer Night's Dream" Music.

CHICAGO, July 24.—In response to many requests to repeat the performance of "Midsummer Night's Dream" with incidental music by Mendelssohn played by the New York Symphony Orchestra under Walter Damrosch, the performance was again given last Thursday evening to an immense audience.

Another attraction during the past week was the appearance of Minnie Fish-Griffin, who sang Friday evening, "Wagnerian night." Her selections were "Dich theur all" and "Elsa's Dream," and were sung with authority and magnificent effect. Her voice is one of good range and beautiful quality. She was greeted with hearty applause. C. W. B.

### WOULD ARREST CHOIR.

Druggist Says They Violate the Sunday Laws.

ALTOONA, PA., July 22.—Tired of being prosecuted and fined each week for violating the Sunday law by selling soda water, H. B. Kantner, one of the leading druggists here, proposes to retaliate by bringing the paid choirs of the city churches to book. He made known his intentions when he paid his fine for last Sunday's violation.

Kantner alleges that it is no more an infraction of the law to furnish a refreshing draught to a perspiring traveler on a hot Sabbath than it is to sing in a church choir for remuneration, and if the one must pay a fine so should the other.

At all events, it is his intention to enter suits against them, and, since there are numerous paid choirs here, and most of the singers are prominent in society, he will have a large field in which to work.

## Le Grand Howland Party Sails

An American Opera Taken  
Along for Production  
in Italy.

Le Grand Howland, the American composer and impresario, who has been organizing a company of American singers for opera in Italy, sailed this week to open his season abroad next month. He took with him an American opera, the work of Harvey Worthington Loomis, entitled "The Fatal Guitar," which will be produced in the opera houses under Mr. Howland's control in Italy. This opera will be produced in two theatres at least, and others are being negotiated for at the present time. The libretto is by Edwin Star Belknap.

During his visit in America, Mr. Howland succeeded in interesting a number of influential New Yorkers in the establishment of an endowment fund, which will be the means of presenting American girls in opera abroad. Mrs. H. M. Caldwell is one of the most recent contributors to this fund, which amounts to \$2,000. The International Opera Company, of which Mr. Howland is the director and owner, is at present performing in Turin, under the management of Thomas Wilhelm, Mr. Howland's secretary.

The first opera to be given after Mr. Howland's arrival will be "The Fatal Guitar," which will be sung in Italian. The party of American singers who will appear with the International Opera Company, at present includes Lucy Lee Call, Edna Frank, Pearl Andrews, Maude Leekly, Marguerite Cain, and several other singers who will join Mr. Howland in Italy.

It is likely that Charlotte Maconda, the well-known American soprano, will appear as prima donna during the Carnival season in Naples. Mr. Howland has signed a contract with Arthur Berg, com-



EDNA FRANK

One of the American Singers Who Accompanied Le Grand Howland to Appear in Opera in Italy

poser and violinist, for a one-act opera for production in February, for which Grace Calbron, of New York, will write the libretto. Elliott Schenck's opera "Tess" has also been submitted to Mr. Howland.

## A HERMIT CARUSO DIES OF POVERTY

Friend of Mendelssohn and Pupil of  
Louis Spohr Sang in World  
Capitals.

ALLENTOWN, PA., July 23.—Once a great song genius of Europe, but in the country only a character made unique by disappointment, Charles Weiss, a former hermit of the Lehigh Mountains, died this morning at the Lehigh County Home. He had seen seventy-nine years of life, the maturer of which had been claimed by a career of romance and sixty-four had been spent in this country.

Before becoming a ward of the county, Weiss had lived the life of a hermit on the Lehigh Mountains, back of Ewans for years. He lived in a small frame shanty and tilled a few acres, raising fruits and vegetables for the Ewans market.

Born in Germany, Weiss came of a prominent family and associated with the most brilliant musical geniuses of that country. He was a personal friend of Mendelssohn. Finely educated, he traveled in Europe for some years as salesman for a large silk manufacturing firm.

Weiss was, however, possessed of a magnificent tenor voice, and this led him to abandon business and study music. This education completed, he sang in grand opera in all the principal cities of Europe. He was a student and intimate friend of Louis Spohr, the great orchestral leader and composer. Among his intimates were Standigl, the basso, who sang the part of Elijah when that oratorio was first produced in England; Johanna Wagner, a

near relative of Richard Wagner, and in her day the greatest alto in Germany, and Herr Steger, the German tenor.

Weiss sang the tenor rôles in "Don Juan," "The Magic Flute," "A Night in Granada," "The Jewess," "The Huguenots," "Lohengrin," "Tannhauser" and operas of lesser note.

Weiss came to this country to seek his fortune. He never found it, and disappointed he retired to the mountains of Lehigh and became a hermit. Even in his old age his voice retained much of its old-time sweetness and force, and many a night he sat all alone on his front porch and sang his old rôles in a voice that set the mountain echoes sounding.

### American Chorus for Hammerstein.

Oscar Hammerstein began this week to hear voices for the chorus at the Manhattan Opera House. It is his intention to bring over only eighteen Italian singers. The rest of the chorus of 100 will be Americans. Mr. Hammerstein says he gets better results with them as they are more ambitious and more willing to learn new operas.

### Victim of Murder Was An Organist.

Esther C. Norling, who was murdered in New York on Tuesday, was formerly the organist of the Baptist Church in Ridgefield Park, N. J.

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# HOW COSIMA WAGNER HAS FURTHERED THE GREAT MASTER'S ART



Two Groups in Front of Bayreuth Festival House. On the Left, Cosima Wagner Is the Central Figure. On the Right, Siegfried Wagner is Pictured in the Foreground

The official announcement from Wahnfried that the management of the Bayreuth festivals is to remain in the same hands that have held the reins for years past, has effectually checked the persistent reports published in the European press to the effect that Cosima Wagner was compelled by the state of her health to retire and that her son Siegfried was about to assume entire responsibility. The only change of any kind that has been made is a minor one. Luise Reuss-Belce, of Dresden, has been invited to act as "coach" in the Wagner vocal style and has accepted the position, as already noted in *MUSICAL AMERICA*.

The false alarms, however, have inspired the following appreciation of the remarkable personality of Richard Wagner's widow and the great composer's relations with the three women who were most intimately connected with his life and career, in the Vienna "Neue Freie Presse":

## The Last Shall Be First

Three women have been important factors in Richard Wagner's life, one whom he married, one whom he loved and one who married him. Unfortunate Minna had to share the meagerest years of his life, she had to suffer and starve with him. She was the martyr of his coming success. The beautiful Mathilde we greet as the master's muse. Frau Cosima came last, powerful and resolute, his advocate, his manager, his assistant, the founder of his domestic life, the housewife of Wahnfried. And so the last shall be first. She brought him not perhaps the highest bliss, but surely the greatest happiness.

On August 25, 1870, in the midst of the tumult of war, the master was quietly married to Frau Cosima in the little Protestant church in Lucerne, with Hans Richter and Malvida von Meysenburg, the idealist, for witnesses. Shortly afterward Siegfried Wagner saw the light of the world, "le précoce Siegfried," as Marie von Muchanoff calls him in her recently published book of Wagner letters remarking thereby with great satisfaction—echoing, no doubt, the feelings of the distinguished Liszt-Wagner circle of friends—that it was not necessary for Frau Cosima to renounce her Catholic faith. Such an indignity she could never have done her father, the Abbé Liszt. Her other children, all girls, also remained Catholics. Siegfried alone was baptized a Protestant.

## Von Bülow's Generosity

But this domestic happiness did not come to Wagner unsought; it was a heavenly gift which he had to wrest from the hands of the gods. There were two obstacles in the way of this union: Wagner was already married, and so was Cosima. In the year 1866, however, Frau Minna Wagner died, and in his garden at least there was room for a new spring.

But what if Hans von Bülow had tried to defend his deserted fireside? He did not, however. On the contrary, with the most self-sacrificing friendliness, he furthered the union between his wife and the

master. He and Cosima were convinced that the great Richard would never win his last and highest victory without the protection and comradeship of a loyal, understanding, helpful wife. He and Cosima were convinced that this coadjutor could be no other than the woman who still bore the name of Frau von Bülow.

Had she ceased to love her husband? Did she already love the other man? Who can tell? It is rarely that the feminine heart has more than one chamber. She admired and respected the master's art, and from loving his art perhaps she had passed to loving the artist, and this new love may have joined itself with the old one without extinguishing it, just as a rosebud appears on the branch with the full blown rose. He and Cosima parted from each other in perfect harmony, strange as it may seem.

## When Wagner First Met Cosima

It was in Munich, at the time of his unexpected advance in royal favor that Wagner first met Cosima. How unlike she was to the tender, delicate specimens of femininity which had bloomed in his path up to now! A lady, tall and slender, of most imposing presence, beautiful but forceful, with such a clear-cut profile that it seemed as if nature had been undecided whether to make a man or woman of her; and yet she was always dressed in exquisite taste, quietly but elegantly, a Parisienne of the choicest circles.

Neither as Frau von Bülow nor as Frau Wagner was Cosima Liszt a misunderstood woman, much less an abused one. As she herself was open and frank to both of them, so she looked into the innermost souls of both her husbands. The one could finish his journey without her, the other she knew quite well needed her and her keen, worldly wisdom to enable him to reach his goal.

## What Cosima Has Done

It is true Bayreuth could just as well have been founded by her as by him. A glance behind the curtain would no doubt have

shown how important a part she took in furthering the great work; how she put fire and soul into every branch of the Wagner movement, how she helped to set into motion the machinery which moved things forward to success.

Not an artist herself, still she was accustomed to take hold of things relating to art with a strong and practiced hand. She possessed especially great scenic ability and as early as 1876 when the "Ring des Nibelungen" was being staged for the first time she assisted bravely.

We have seen how, after the master's death she upheld the banner and overcame his enemies, the secret ones even more effectively than the open ones. She kept firm watch over the ideal monopoly of the festival stage; she guarded with anxious eye her valuable inheritances, spiritual as well as material, looked after the master's immortality in a way not to be surpassed by the archangels of God themselves, and in the service of her husband and the work for his honor this woman has succeeded in forgetting the value of her own personality.

## The Woman Wagner Married

Minna Planer, the master's first wife, would also have done just as much, but not of her own accord. Some one would have had to tell her, have urged her to do it. She was a good woman with a limited horizon, who never dreamed she was married to a genius.

She thought that her husband was highly gifted, but she would have had him use his talents to fill the family larder. "Rienzi" was her own utmost limit, and it was along this line she wanted her brave husband to continue his compositions, to seize from the withered laurel wreaths of others as much as possible for himself. She was a good exponent of the general public of that time.

## The Woman He Loved

Quite otherwise, Mathilde Wesendonk, the comforter of his Zürich exile. She accompanied the master to the very highest peaks in his ascent; at her side he wrote "Tristan," and it is questionable whether without the "holy Mathilde" he would ever have been able to write it. This woman ruled his creative spirit, she aroused his artistic

powers to the highest degree. Had Wagner commissioned her to get the things for the "Nibelungen treasure," she would have thrown herself into the Rhine, or, at the risk of her life, sought out Alberich's cavern—she would hardly have gone to a coppersmith's.

Wagner loved this woman as he loved no other before or after. It was, indeed, in the prime of his manhood that he learned to know her, when he was forty, while on the day of his marriage in Lucerne he was a man of fifty-seven. His relations with her were always of the purest. He dreamed of her, she dreamed of him, and it was but in dreams that their souls met.

## The Woman Who Married Him

Mathilde Wesendonk, a beautiful blonde, possessed unconsciously the secret power of awakening the artist's creative powers, and of bringing to light those things which were ringing and singing in his soul. Whether she would have been equally capable of lightening the master's work and assisting him to realize that other part of his life's work, the successful production of his works, is an open question.

This, however, Frau Cosima did. The one languished in wishes and longings, the other acted. The one was but the word, the other was the fact. To an understanding for the artist's highest aims she united practical theories of life, a noble heart with a skilful hand, the ability of inventing with the power of carrying out.

Mathilde gave the man, she worshipped the golden pen with which he wrote "Rheingold" and "Valkyrie." Cosima obtained for him the royal pension of 40,000 gulden with which he could cancel his debts. Mathilde wrote poems which he set to music. Cosima knew how to extract the golden metal from his conquering melodies. No! Without her Bayreuth is unthinkable.

Sigrid Arnoldson, who is a great favorite with the Paris public, has just appeared in eight performances at the Royal Theatre in Budapest, singing in "Mignon," "Faust," "Carmen," "Romeo et Juliette" and "Il Barbiere di Siviglia" with such success that she has been engaged for next season.

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## RUSSIA'S GREAT CONTRABASSIST

### Kussewitzky's Playing One of Artistic Sensations of London Season.

LONDON, July 11.—One of the sensations of the present season has been the playing of Sergei Kussewitzky, the Russian contrabassist, whose fame had preceded him from Continental music centres.

A double-bass virtuoso is indeed a rarity, as, owing to the essential nature of the instrument an exceptional degree of skill is necessary to invest the tone with sufficient variety of color and effect to hold the interest of an audience for any length of time. But Kussewitzky is a remarkable artist. No such performance on the double bass have been heard since the days of Giovanni Bottesini.

Kussewitzky was born in Wyschni Wolotschek in 1874. At the age of sixteen he entered the Moscow Conservatory, hoping to be able to devote the whole of his time to composition. Anxious to obtain a scholarship, he found, however that none was available save for double-bass, and so, fortunately for himself, he was driven to study that particular instrument. Curiously enough, when Bottesini applied for admission to the Milan Conservatoire there was only one vacant place and that for a double-bass student.

Kussewitzky, it seems, soon became enamoured of the instrument which he had been compelled to learn, and has since made a name for himself as a performer on it in Germany and in his native land. Bottesini used to play on a three-stringed bass and used an instrument of smaller size than the ordinary orchestra double-bass. The newcomer, however, prefers an instrument with four strings, and one of larger dimensions than that employed by the distin-



SERGEI KUSSEWITZKY

His Fame as a Double-bass Virtuoso is Rapidly Spreading Through Europe

guished double-bass player, composer and conductor who died in Parma in 1889.

The young Russian plays with equal facility compositions of widely differing style. The repertoire of his instrument is necessarily limited, but he has himself increased it by a number of cleverly conceived works of his own. His own concerto and his arrangement for double-bass of a concerto for oboe by Handel are among the most effective compositions on his list.

#### The Mission of the Skeleton.

A weird story of how Chopin composed his "March Funebre" is told by Ziem, the artist. "When I entered the studio," he says, "Chopin was seated near the window and his lips were moving, though no sound came from them. In one corner was a piano, and in another a man's skeleton covered with a cloth. I noticed that now and again Chopin's gate would wander, and, from my knowledge of the man, I know that his thoughts were far away from me and his surroundings. More than that, I knew that he was composing.

"Presently he rose from his seat without a word, walked over to the skeleton, and removed the cloth. He then carried it to the piano, and seating himself, took the hideous object upon his knees. A strange picture of life and death!

"Then drawing the white cloth around himself and the skeleton, he laid the latter's fingers over his own and began to play.

"There was no hesitation in the slow, measured flow of sound which he and the skeleton conjured up.

"As the music swelled in a louder strain, I closed my eyes, for there was something weird in that picture of man and skeleton seated at the piano, with the shadows of evening deepening around them, and the ever-swelling and ever-softening music filling the air with mystery. And I knew I was listening to a composition which would live forever.

"The music ceased, and when I looked up the piano chair was empty, and on the floor lay Chopin's unconscious form, and, beside him, smashed in pieces, was the skeleton. The great composer had swooned, but his march was found."

Carl Reinecke, the eminent pianist, composer, conductor and teacher, who has been identified with Leipzig's music life for over forty years, celebrated his eighty-third birthday not long ago.

## TRAIN CONDUCTOR WEDS OPERA SINGER

Mme. Flodenberg is Divorced in One State and Wedded in Another the Same Day.

CHICAGO, July 23.—When Mme. Hulda Flodenberg, creator of classic rôles and exponent of Wagnerian passion music, formerly of the Paris Opera Company, decided to get married a second time it was the conductor of a railroad train and not of an orchestra whom she chose for her helpmate. Mme. Flodenberg has decided that one artistic temperament—whatever that is—is enough for any family.

So when a divorce was granted her last week from Mr. White, she hastened across the Indiana line and embarked afresh upon the seas of matrimony, this time with a man who, she is satisfied, does not possess the artistic temperament. Mme. Flodenberg has been plucked from the jaws of papier-mache dragons in half the theatres of Europe by handsome and ardent tenors without slipping a note in her verbal pyrotechnics, but when she was rescued in real life from a position of no peril whatever she was speechless with gratitude.

In order to preserve the sense of harmony so precious to artistic natures Mme. Flodenberg disdained the use of an automobile when her fiancé suggested that they run over to Crown Point to be married.

"That would not be right, Frank," she demurred. "It was in a railroad train that I met you, and if we run over to Crown Point to be married it must be in a railroad train. I should think anything else disloyal."

Needless to say, she had her way, and it was in an ordinary, dusty day coach also that Mr. and Mrs. Frank Kenney returned to Chicago last night.

#### An Eames Cocktail the Latest.

Mme. Eames has invented a cocktail. It beats a pêche à la Melba or a lobster Patti to fits. Behold the recipe:

One-half a glass of Gordon gin.  
One-half a glass of Grand Marnier liqueur.

N. B.—To have the full effect of this it is necessary that the deft and gracious hand of Emma Eames should make it. But this last only cometh by prayer and fasting.—New York "Morning Telegraph."

The devout lover of Brahms is somewhat shocked when he learns that the great composer of "Ein deutsches Requiem" was a snorer of such power and weirdness that it was impossible for anyone to sleep in the room with him.

Gerhardt Hauptmann, the noted German author, has arranged his "Elgs" as an opera libretto, which will be set to music by one of his friends, a Hungarian named Erwin. The composer-elect has never written anything for the stage, but has studied composition with Puccini.

## THUNDER TO LEAD SCHUBERT CHOIR

York Oratorio Society With Conductor Pache Now Has Powerful Rival.

YORK, PA., July 23.—Henry Gordon Thunder, of Philadelphia, will probably be the conductor of the Schubert Choir this season.

Mr. Thunder was considered for conductor of the York Oratorio Society, but the enthusiastic adherents of Conductor Pache, of that body, felt sure they could amalgamate with it the Schuberts under Pache, and so they elected him by a majority of one vote over Professor Thunder.

Now they are confronted with a powerful rival under one of the ablest musical directors in America.

Mr. Thunder has been the conductor for the past eight years of the Philadelphia Choral Society, one of the leading musical organizations of the East. He achieved probably his greatest success with the production of Handel's "Israel in Egypt" two seasons ago. Mr. Thunder, while an authority on standard music, does not discriminate against the more pleasing modern composers of light concert pieces and many of their compositions will be found in his programs.

Mr. Thunder besides being a director is an organist of wide reputation. He plays regularly at the First Presbyterian Church, Philadelphia, which has the largest organ outside of Pittsburgh, and his recitals excited the greatest musical interest.

It is likely that an organ recital will be given by Mr. Thunder in this city during either the months of August or September. The recital will be his first appearance here and will serve to introduce him to both the music-loving public of York and the members of the Schubert Choir, which he is to direct.

Professor Thunder will probably conduct the first rehearsal of the chorus, Thursday, October 17.

A recent attempt in London to revive Nikolai's "The Merry Wives of Windsor" seems to prove that the opera does not appeal to English speaking audiences. It was tried in New York some years ago by the old National Opera Company and made little popular success. It was then given at the Metropolitan with the best available singers and had only one performance. In England it met with as little popular success with the Moody Manners company as it did in Covent Garden.

Dr. Obrist, court conductor in Weimar, has been called to the Court Opera in Stuttgart, to succeed Dr. Carl Pohlig, who has been engaged for the Philadelphia Orchestra.

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## FRANCE DECORATES OLIVE FREMSTAD AND EMMY DESTINN

American Soprano and Prima Donna of Royal Opera in Berlin Made "Officer of Public Instruction" for Singing in Strauss's "Salome" in Paris—Other Interpreters of the Rôle.

A cable despatch from Paris announces that the French government has awarded the decoration of Officer of Public Instruction to Emmy Destinn and Olive Fremstad in recognition of their services to art in singing the title rôle in the recent productions of Strauss's "Salomé" in the French capital.

Fraulein Destinn, who sang the part in the production of the work in Berlin, where it was sung no fewer than forty times during the Winter and Spring, was chosen for the first three performances in Paris on the suggestion of the composer. Her attitude towards the opera is one of unbounded admiration, as is shown by her own statements.

"I love the rôle of *Salomé*," she said, just after the first performance in Berlin, "and I consider the opera beautiful. When I saw the drama for the first time I said, 'Salomé' must be composed," and now Richard Strauss has done it.

"His work is truly wonderful. I love the music above everything, for, if one may say it aloud, he has gone beyond Wagner. Wagner is so pedantic.

"I cannot help saying that for I have just recently heard again 'Tristan und Isolde.' There is in the first act a wonderful pair of lovers, but, glorious as the music



MALWINE KANN  
As "Salome" in Mayence

is, there is nothing but dreariness in the dramatic action. *King Mark* and *Wotan*—are they not two terrible pedants and bores?

"I do not mean this criticism as blasphemy, but it was beyond the power of



EMMY DESTINN  
As "Salome" in Berlin and Paris

Wagner to put human beings on the boards. How unnatural is the first scene between *Siegfried* and *Brünnhilde*! Wagner was far ahead of his time, but he was still hampered by traditions.

"These have been overcome in Strauss's time. How human is everything in 'Salomé!' *Herod* and *Salomé* are human beings, nothing but human beings, and Strauss does not attempt to give them any operatic pose. And what a courageous depiction of the human! That is why I love this courage, this titanic pose in music."

When, after the single memorable performance of the work at the Metropolitan last Winter, Mme. Fremstad was questioned as to her personal sentiments regarding it, she replied:

"'Salomé' stands for the music of the intellect, as 'Parsifal' does for the music of the heart. There are some minds which cannot soar to poetic and artistic heights. They have to grasp at such clods as are within their intellectual scope. That, unfortunately, may explain the prominence given to the kissing of the lips of *Jokanaan*, when the music of Strauss, with all its intellectual appeal, is lost in mere sordid interpretation."

"Why should I feel revulsion in kissing the severed head of *John the Baptist*? To me, as *Salomé*, the head is real, the mouth I kiss is that of *Jokanaan*, whom I loved. *Salomé* felt no revulsion. To me as Olive Fremstad the head is not real, it is merely papier-mâché. There is no occasion for revulsion in either case."

Many different types of *Salomés* have



THYRA LARSEN  
As "Salome" in Munich

been seen and heard in the European opera houses in the productions of the Strauss opera during the last year. Much individual taste has been displayed in the costume of the rôle, with varying degrees of historical accuracy. Though Mme. Destinn's costume is said to have been designed by Kaiser Wilhelm, it is regarded by critics as ineffective in comparison with that adopted by other interpreters of the part.

Mme. Fremstad consulted the most famous of French costumers as to the best means of appropriately increasing her own beauty and making herself look like "a silver flower and a narcissus trembling in the wind." The result was a Paris "creation" of singular richness of effect.

The Munich *Salomé*, Thyra Larsen, who has been appearing with much success lately in Vienna and Budapest, is described as giving a striking impersonation. The creator of the rôle was Marie Wittich, of the Dresden Opera, and Annie Krull, of the same company, took the part in the performance given there during the recent festival of the "Allgemeiner deutscher Musikverein." Malwine Kann, of Mayence, has attracted much favorable comment for the personal beauty of her *Salomé*, and the dramatic sopranos of other cities where the work has been staged have vied with each other in making their conceptions original, forceful and convincing.

A one-act opera, composed by Hermann Löhr, will be brought to a first hearing during the Summer season of the Moody Manners Company in London. The work, which is entitled "Sareena," is concerned with an English subject. Löhr is well known as a writer of songs and pianoforte pieces, not a few of which have obtained popularity.



OLIVE FREMSTAD  
As "Salomé" at the Metropolitan and in Paris  
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## HALEY'S BAND IN PHILADELPHIA

### Welcome Addition to Out-Door Musical Entertainment in Quaker City.

PHILADELPHIA, July 22.—A welcome addition to the many excellent outdoor musical attractions for stay-at-home Philadelphians has been the engagement for one month at Woodside Park of Haley's Washington Orchestra Band, which gave two initial performances Saturday.

This band holds the record for a long engagement at the Steel Pier, Atlantic City, where in 1905-6 it played for sixteen consecutive months. It has been intimately associated with the official and social life of Washington, D. C., and is the only civilian band that has played at the President's State dinners.

At President Roosevelt's recent Inaugural Ball it alternated with the United States Marine Band, and also played at both inaugural balls on the two McKinley administrations.

The programs Saturday were necessarily of a popular character, comprising selections by Mack, Suppe, Balfe, Tobani, Wagner, Gounod, Herbert and Sousa.

In the Gounod number which comprised well selected mosaics from "Faust," Mr. Haley showed exceptionally well his ability as a sympathetic conductor and was forced to respond twice to encores. One of the encores was Nevin's "The Rosary," which was exquisitely given. Jean Moerrmans, a member of the band who possesses an international reputation, played a saxophone solo. There was a large attendance and the excellence of the music with the proximity to the center of the city will doubtless attract great crowds during the continuance of the engagement.

William A. Haley, the director, was born in Washington, in 1857, and at a very early age became a member of the United States Marine Band. He made rapid strides in his profession and gained the reputation of being one of the finest piccolo and flute soloists in the country. At the time John Philip Sousa was a member of the Marine Band, and by a coincidence both he and Mr. Haley left the Marine Band in the



WILLIAM A. HALEY

His Excellent Orchestral Band is Giving Concerts at Woodside Park, Philadelphia

same year, 1877, to start on their independent careers. The ties of respect and friendship between the embryo leaders engendered by their association in the Marine Band were gracefully attested by an incident at one of Mr. Sousa's concerts in Washington some time ago. Mr. Sousa had given prominence on his program to Mr. Haley's "American Beauty March," and when the number was reached he called Mr. Haley to the stand. Introducing Mr. Haley to the audience Sousa placed the baton in his hand. Mr. Haley had to repeat the number in deference to the enthusiasm of the audience, who appreciated the spirit of Mr. Sousa's tribute no less than the quality of the music. Haley's Band has steadily progressed to its present position as one of the most prominent bands in the country. It has just completed a highly successful engagement at Cincinnati's famous Zoological Park. A. H. E.

### Marine Band at Ocean Grove.

OCEAN GROVE, N. J., July 23.—The U. S. Marine Band, sixty-five men, arrived in Ocean Grove this morning over the Pennsylvania, coming in a special train. This band is to give a concert here and is the first band to be so honored. Since a large orchestra is maintained it has not been considered necessary to import music, and this is somewhat in the nature of a precedent. The house is practically sold out.

A. L. J.

Annetta Peters, of Detroit, is spending her vacation with her parents there. Miss

## BALTIMORE HEARS GIFTED VIOLINIST

Isabelle Graus Wins Favor of Electric Park Audience By Her Singing and Playing.

BALTIMORE, Md., July 22.—Isabelle Graus, a charming young violinist, is meeting with great favor at Electric Park, where she is appearing in concert.

Her first public appearance was in 1905 at the Waldorf-Astoria in New York. She has appeared at many private entertainments of society in New York and other cities. She plays difficult selections in a graceful manner and apparently without effort. Her teacher was Richard Heiser.



ISABELLE GRAUS

Talented Violinist Who Has Appeared Throughout the East at Private Musicales

Miss Graus is a resident of Jersey City, N. J., and the daughter of Frank Graus, manager of the Tyrolean Warblers, who give vocal and instrumental performances throughout the country. Miss Graus is the favorite of the organization, as she sings remarkably well besides being an excellent violinist. W. J. R.

### William H. Distin.

PHILADELPHIA, July 23.—William H. Distin, famous as a cornetist and musician, died in a hospital here to-day, aged 45 years. Distin was born in London, and came of a family of well-known musicians. He played at Coney Island and other Summer resorts for years, and had toured this country and Europe with theatrical companies.

## TEACHERS GATHER TO STUDY MUSIC

A. Y. Cornell's Interesting Summer Classes at Guilford, Conn., a Source of Inspiration to Members.

GUILFORD, CONN., July 23.—A. Y. Cornell, well known as a successful musician and teacher, has a Summer school of vocal instruction at Guilford, where some thirty singers and teachers from all parts of the country are spending six weeks in a delightful musical atmosphere, coming in contact with live, wide-awake singers and teachers, and acquiring new and advanced ideas as well as renewed energy and enthusiasm.

This is Mr. Cornell's second season at Guilford, and the A. Y. Cornell Summer School of Vocal Instruction is undoubtedly a permanent institution in this charming old New England town.

Weekly recitals by pupils are given and the following program indicates the character of the work:

"Florian's Song," Benjamin Godard  
Sally Palmer.  
"Possession," Clough-Leigher  
J. Alfred Webb.  
"O Thou Afflicted" (St. Peter), Benedict  
Violet Moyer.  
"Trip, Trip, Trip" (A Country Dance), Marziale  
Florence M. Serene and Forrest Lamond.  
"A Night in June," Sawyer  
"A Voice from the Cedar Tree" (Tennyson's Maud), Somerville  
Frank C. Miller.  
"Meine Ruh' ist hin" (My peace is gone), Graben-Hoffmann  
Mme. Marie Herzog.  
"Little Tommy Went a Fishing,"  
"The Owl and the Pussy Cat," Reginald DeKoven  
Messrs. Lamont, Cornell, Reardon, Marsh.  
"Haymaking," Alice Needham  
Mrs. Gertrude E. Hallett.  
"The Bondmaid," Lalo  
"June," Mrs. H. H. Beach  
"The Horn," Flegier  
Montague Root Marsh.  
Duo, "Sweetly the Pale Moon," Campana  
Frances Meyer and Florence Pretzfelder.  
"Spring Song," Becker  
Hazel Hatfield.  
Trio, "The Mariners," Randegger  
Miss Serene, Mr. Lamont, Mr. Reardon.

## BOSTON HARPISSTO MARRY.

Gordon Walker Announces Engagement to English Author.

BOSTON, July 22.—Gordon Walker, a well-known young harpist of Boston, who has been studying for the last two years abroad, has announced her engagement to William Cline, an author and playwright. The wedding will take place next month in London.

Miss Walker's parents live in Arlington, and probably will go to England to be present at the marriage. One of the early wedding gifts of the couple is a furnished house in London.

"You say she has her voice under perfect control?"

"Quite."  
"Then why doesn't she choke it off sometimes?"—Washington "Herald."

## OCEAN GROVE CONCERTS

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July 13 Concert	Aug 8—Children's Festival	Aug 31—Night in Fairyland
July 20—Mme Emma Eames	Aug 10—Victor Herbert Orchestra	Sept 2—Ellen Beach Yaw
July 23—The Marine Band	Aug 13—Arabian Nights	Sept 7—Orchestra Concert
July 27—Alma Webster Powell	Aug 15—Cantata	Sept 14—Closing Concert

OTHER ARTISTS—Genevieve Clark Wilson, Mary Hissem De Moss, Beatrice Fine, Ethel Crane, Mrs. MacBride, Mrs. Ivy, Miss Snelling, Miss Wheat, Dan. Beddoe, Julian Walker, William Harper, Reed Miller, Cecil Jones, Fred Martin, Edwin Lockhart, J. H. Duffey, Don, Chalmers, Frank Ormsby, J. H. Duffey, A. G. Janpolski, Hans Kronold, cellist; Sig. Randegger, pianist; Paris Chambers, trumpeter; Kotlarsky, violinist; the Holland Trio, and many others.



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## FRITZI SCHEFF ON WAY TO NEW YORK

Popular Prima Donna Had a Close Call, But Has Recovered Entirely.— Tells About Plans.

PARIS, July 13.—Fritzi Scheff left Paris this week for New York. She has recovered entirely from her recent illness, which proved to be serious.

"When I reached Paris in May I was so weak and suffered such intense pain that I thought I had no chance of surviving," said Miss Scheff. "A few days' rest in Paris gave me a little strength. I went on, intending to make the journey to Carlsbad, by easy stages, but on arriving at Frankfort the doctors positively forbade me to travel. I remained in Frankfort six weeks, which was followed by a further four weeks' treatment at Hamburg.

"I have now quite recovered, but am obliged to be extremely careful and avoid the slightest unnecessary exertion. I cannot even do any shopping worth mentioning, and have seen scarcely any friends except Mme. Von André. I intend to stay only one day in New York. I shall go to the Adirondacks and remain there until my reappearance on September 9 in 'Mlle. Modiste' at the Knickerbocker Theatre. Afterward I shall tour the Atlantic resorts. I feel sure I shall forget all my troubles when I find myself on the stage again."

Miss Scheff was so ill at one time that a report of her death was printed in a Paris paper.

## ALTSCHULER'S NOVELTIES.

Russian Conductor Will Bring Many New Works to America.

Modest Altschuler, conductor of the Russian Symphony Society, who is spending the Summer in Europe, has obtained several soloists for the society's concerts in the Fall and some new compositions. The society's program next season will consist entirely of new compositions of the Neo-Russian school. He will have to refuse to repeat many of the older works, according to a recent letter from him to the society.

Mr. Altschuler has engaged a number of Russian soloists. Among the new pieces of music he has procured is a chorus by Ippolitow-Ivanow for female voices which has an accompaniment of ten flutes and a harp.

## PHILADELPHIA'S SYSTEM OF PUBLIC SCHOOL MUSIC

New Assistant for Director Pearson Begins Work in the Fall—Will Be a Valuable Acquisition.

PHILADELPHIA, July 22.—Caroline McGaffrey School, who, as told in MUSICAL AMERICA last week, has been elected to succeed Helen Pulaski as assistant to Director Pierson, of the Department of Music in the local public schools, has had a successful career as a teacher of sight singing, and it is believed she will render valuable aid in a work which has produced remarkable results among the children in the public schools of this city.

Her mother was for many years one of Philadelphia's leading contraltos, so that her musical environment from youth has been of the best. As an illustration of the character and importance of the work in which Miss School will soon actively engage it may be of interest to present a few facts.

Music was introduced in the public schools of America by Luther Whiting Mason, of Louisville, Ky. At first it comprised simple songs, sung from memory. Mason's idea was that by teaching the songs by rote the first year, and using a chart, showing the notes, in the second years, he could teach sight singing. He soon realized, however, that a more comprehensive system was necessary, and went to London, where he found that John Hullah, director of music to the Board Schools, was teaching the fixed "do." Going thence to Switzerland and France he found what is now known as the Paris-Galin-Chevé method. This is a tonic relation of tones, exemplified by an intermediary rotation, supposed eventually to lead into the staff notation. Returning to this country Mason practically rewrote the Hullah exercises and songs, introducing the tonic relations of tone as exemplified in the Galin-Chevé system. A few years later Mr. Mason was appointed supervisor of music in the primary schools of Boston. Here he compiled



CAROLINE MCGAFFREY SCHOOL  
Newly Appointed Assistant to Enoch W. Pearson, Director of Music in the Public Schools of Philadelphia

and published the first series of music readers known to the public schools of this country. It was known as "The National Music Course," and until 1883 was practically the only series available for public school work. His methods were so successful that all the schools of Boston were placed under his supervision, and similar methods were instituted gradually throughout the country.

Mr. Mason's fame had become so widespread that he was offered and accepted the position of director of music of the schools instituted at Tokio by the Imperial Government of Japan, where he remained seven years. In addition to translating his course into Japanese, he translated it into German and for three or four years taught his system in Germany. Returning to America in 1890 he found it necessary to revise his course to meet the growing needs of the American schools. This he did in collaboration with George A. Veazie, supervisor of music in Chelsea, Mass.; James M. McLaughlin, supervisor of music, Boston public schools; Nathan Haskell Dole, of Boston; and Dr. W. W. Gilchrist, of Philadelphia, bringing out what is now known as "The Educational Music Course," later revised by Messrs. McLaughlin and Gilchrist

Introduction of Music in American School Life and the Men Who Have Conducted the Campaign.

under the name of the "New Educational Music Course." It will thus be seen that Mr. Mason was the pioneer of school music in America, and although to-day each school musical supervisor has his own way of teaching, the fundamental principles laid down by Mason, viz., the movable "do" and staff notation, are practically universally adhered to.

Philadelphia did not establish a course of music in her public schools until September, 1897, when the Board of Education created a department of music of which Enoch W. Pearson was made director, a position he still holds. He came to the work with thirteen years of practical experience in public school music. Having been trained under Luther Mason and Hosea B. Holt he not only brought practical experience, but the traditions of the profession and that which was best on the methods of the two pioneers under whom he taught. Mr. Pearson has shown great ability in the organization he has created, and has compiled quite a number of manuals for the use of the grade teachers. Twelve minutes a day is given to the study of music in the elementary schools, and one hour a week in the girls' high and normal schools, the latter schools being in the hands of special teachers.

In the boys' high school organized work has not yet begun, although much has been done in the way of glee clubs and orchestras. In the Northeast Manual Training School so much interest has been evinced that it has culminated in the installation of a large two-manual pipe organ to which 1,500 boys sing every morning. Of the ends and aims of school music, Mr. Pearson is unwilling to accentuate either the cultural or the technical. He thinks one as necessary as the other. Mr. Pearson has elaborated on an original system which is fast winning recognition and adoption not only among other cities of the United States, but in Canada and Europe. He has graded it so well that pupils in the first grade start right in to sing from the staff in different keys, and at the end of the eighth year are able to sing, at sight, four part choruses from oratorios and operatic music.

A. H. E.

## Trains Dogs to Know Musical Tones

The capacity of dogs to distinguish musical tones has been made the subject of elaborate experiments by Dr. Otto Kalischer, of Berlin, and the results have just been published in the proceedings of the Berlin Academy of Sciences. Dr. Kalischer trained his dogs to pick up and eat morsels of meat set before them only when a certain note was sounded.

This he called the "feed tone." All the other notes in the scale, which he called "prohibition tones," were signals that the

food in front of them was not to be touched.

He began his course of training with a set of pipes of nine notes covering the diatonic scale. When he had taught the dogs all the notes in this he progressed to the piano and harmonium and soon found that the animals were able to distinguish semitones without error.

The method of procedure was simple. He had a long note sounded and throughout its duration he gave the dog he was training bits of meat.

After two or three days, when the dog

was thoroughly accustomed to this, he had another note sounded, one of the "prohibition tones," and during that he held the meat before the dog, but prevented him from tasting it, making gestures to show that it was forbidden.

The lessons were given daily, each lasting about five minutes. He found that many dogs caught on in five or six lessons, making no attempt to touch the meat during the continuance of the "prohibition tone," but snapping it up eagerly when the "feed tone" was sounded.

The other notes were quickly added as "prohibition tones," and, oddly enough,

when he decided to change the "feed tone" a majority of the dogs detected the change and accommodated themselves to it with ease.

It was proved by the experiments that all dogs have a very acute perception of music tone. They could not only distinguish the "feed tone" from the half tone above and below it, but they caught it when sounded in a chord with other notes. Finally, after long training, they showed ability to pick it out amid a jangle of discordant notes in which even the ear of a trained musician failed to detect whether it was sounding or not.

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NEW YORK, SATURDAY JULY 27, 1907

**Musical America has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.**

### EXODUS OF MUSIC STUDENTS.

The pilgrimages of American music students to the Art shrines of the Old World continue with unabated enthusiasm. Every year this country sends a fresh contingent of aspiring pianists, violinists, singers to join the followers of European instructors, to imbibe European traditions. Every year witnesses the departure of more embryonic "copy" for pathetic histories of shipwrecked talent that has met its fate through the piloting of ignorant or unscrupulous advisers.

In the early days of America those who sought the higher education in any line realized the necessity of pursuing it in English and Continental centres if they would have thorough training. With the rapid growth and broad advancement of the country came the gradual establishment of institutions of learning of such excellence that the necessity of going abroad for complete academic courses became minimized and disappeared. The result is that at the present time college men who go to Europe do so for special post-graduate courses and the advantages that arise from personal contact with students and educational methods of other lands.

With music conditions are somewhat different. Statistics show that students in the various branches of art—music, painting, sculpture—constitute the great majority of America's annual contribution to the transient population of Europe. The reason for this is, of course, as almost everybody has heard often enough to be weary of the expression, that the life there is pervaded by that indefinite something termed "artistic atmosphere," which has never yet

been established here in a degree at all comparable, as the most optimistic champion of America's art status has to admit. And it has been advanced as an objection to Mme. Nordica's plan for an elaborate music school, in connection with her Festival House on the Hudson, that, for this very reason, no American institution can ever duplicate the peculiar advantages offered the student in Europe.

It would be idle to claim that atmospheric conditions similar to those essentially European are at our doors yet,—they must come gradually, as the artistic demands of our natures obtain more general recognition. The material progress of the country in recent years has been so intoxicating and has obtained so much attention, however, that the remarkable strides that have been made in art matters have been undeservedly lost sight of at times. Every institution established on a broad basis with uncompromising standards cannot but stimulate our music life and aid in disseminating the much-to-be-desired "atmosphere."

In the meantime, it cannot be too strongly emphasized that most of the students who now go abroad do so before they are ripe enough to profit fully by what Europe has for them. Our largest cities are much more cosmopolitan musically than the music centres of the Old World, and many a young American whose experiences have been limited to the narrow confines of one of the lesser cities before he crosses the water, falls into the great error of letting his tastes and ideas be moulded entirely by the standards of the one city or country in which he elects to study.

Perhaps the greatest advantage he derives from being abroad for a time lies in the "grace" he can there acquire "to see himself as others see him." At home he has been the victim of ill-advised flattery on the part of relatives and friends whose exaggerated estimate of his achievements is in direct ratio to their ignorance of other achievements in the same field. Cut off from friends naturally prejudiced in his favor, and thrown into daily contact with laymen who have incidentally a broader grasp of music generally than he has ever been able to acquire, hampered as he was at home by the abnormal proportions of his cranium, he is forced to a clear understanding with himself before he can lay the foundations for the best development of the talent with which Nature has endowed him.

By printing statements made by Major Henry Lee Higginson, owner of the Boston Symphony Orchestra, and Charles A. Ellis, manager, MUSICAL AMERICA was enabled, in its last issue, to effectively dispose of a highly imaginative rumor concerning the successor to Dr. Karl Muck as conductor. It seems that Nikisch would if he could—but, well, he's not needed now.

### TALI ESEN MORGAN'S WORK.

The remarkable spectacle of nine thousand music lovers gathered in one auditorium to hear a program of orchestral and choral numbers last Saturday night at Ocean Grove, attracts attention to the work being done by Tali Esen Morgan at the famous Summer resort.

Ordinarily it would be considered impossible to draw so large an audience, in the heart of Summer, for the purpose of hearing music, and the fact that Mme. Eames was the soloist on this particular occasion does not, in itself, account for the great gathering, for the entire series of programs is equally well patronized. With Eames as the principal drawing card, the best seats in the auditorium sold for \$2.50, and they were all taken.

The secret of the success of these concerts—at a time of the year when concerts are a rarity in this country—lies primarily in the work and influence of one man—Tali Esen Morgan. He has made them National rather than local undertakings, and by organizing the excellent material

provided from all parts of America into an active, enthusiastic body, and keeping the musical standard always on a high level, he receives the support that manifests itself as it did last Saturday night.

Besides the excellent orchestra, composed of young men and women, nearly all of whom are seashore visitors, Mr. Morgan has under his direction an immense chorus which studies and presents an ambitious repertoire of choral works. The children's chorus is another interesting feature of his work.

If Mr. Morgan's unique ideas were followed in other sections of the country where people gather for recreation during the Summer months, the dullness which characterizes the American effort in music at this season would soon be a thing of the past and the annual exodus of our musicians to Europe would be materially lessened.

The opportunity of the American composer is near at hand. Until now the cry has been from ocean to ocean, "Give him a chance!"—and he is going to have his chance.

Oscar Hammerstein has taken the initiative in this matter of letting our own musicians show what they can do along creative lines and the question now arises, will the American composer stand the test?

By producing an American opera he will help solve that most perplexing problem: why does not America, with all its musical genius, its thousands of talented students, produce one man who can write an opera?

It has been maintained that the answer is to be found in the attitude of the manager who refuses to even consider the proposition of producing a home-made work; not because he entertains a grudge against his own sort, but because he feels such a venture will mean a tremendous outlay and an inevitable failure, so far as patronage is concerned.

It is unnecessary to dilate upon the fact that the American is a faddist. This year the opera is in vogue, and every one patronizes it. If Victor Herbert's opera wins a great triumph—and every one who has the interest of American music at heart, hopes it will—is it not reasonable to suppose that American opera will be the fad? Will not the public demand more of it and the managers strive to meet the demand?

Then, when the age of miracles is at hand, one might go so far as to expect that an American opera will be brought forth on the boards of the Metropolitan.

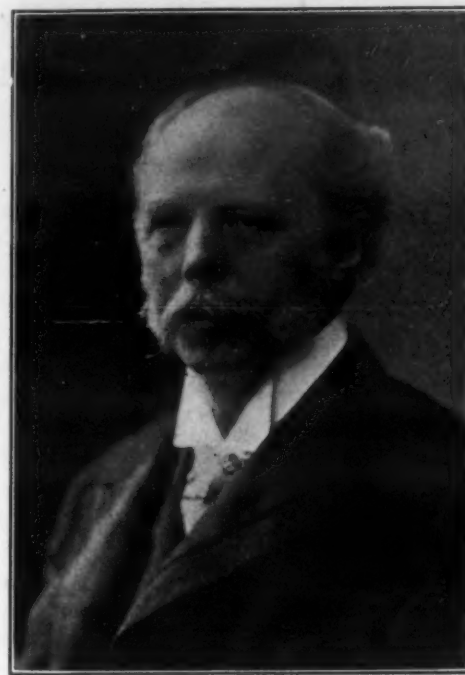
### That Artistic Temperament!

American music studios and art schools are brimful of the phenomena of the "artistic temperament" that strives to transform practical American business methods into the artificial atmosphere of Bohemia. Many of us have friends of this "artistic temperament" who are given to flighty ambitions, who are egotistical and irresponsible and unwilling to live up to commonplace law and order. No one can tell what gives the human brain the queer kinks of the false "artistic temperament," but it crops out in unexpected quarters, and many families accept it in hopes that the lightning flashes of talent may promise a development of "real art."

Marie Bashkirtseff, Whistler, Chopin, occur to the memory as folk of this order. They are not just alike, but certainly talented, erratic, and irresponsible, while they eventually created art worthy of immortality, and made a mark on their own times. Anyone can name a score of others perhaps more to the point. And now and then from the thousands of young men and women studying abroad comes one who holds audiences in thrall by a picture or with violin, piano, or voice—but it is only one from a vast multitude.—Chicago "Post."

A cycle of Smetana's operas has recently been given at the Opera House in Prague. Dvorak's operas are also sung there and practically in no other theatre. The attempt to make Smetana popular outside his own country was not successful, although several of his operas were well done in Vienna.

### PERSONALITIES



ERNST VON SCHUCH.

**Schuch.**—Ernst von Schuch, general music director of the Court Opera in Dresden, who conducted the Court Orchestra at the festival of the General Music Association of Germany, recently held in the Saxon capital, ranks high among the German conductors of to-day and has been mentioned frequently as the probable successor of Gustav Mahler at the Vienna Opera. He was born in Graz, Styria, in 1847, and filled the position of musical director in several of the smaller German cities until 1873, when he settled in Dresden, where he has remained ever since.

**Ganz.**—Rudolph Ganz, the Swiss pianist, and his wife, have left Paris for Mr. Ganz's home in Lucerne, where they will remain during the rest of the Summer.

**Cavalieri.**—Lina Cavalieri, of the Metropolitan Opera House, who recently made her Paris debut in Massenet's "Thais," at the Grand Opéra, an opera in which she had previously sung in Rome and St. Petersburg, has been studying under Jean de Reszke of late.

**Lehar.**—Franz Lehar, the composer of "The Merry Widow," the light opera which has created a sensation in the principal capitals of Europe, will sail for New York in September in order to be present at the first American performance of his opera, which will be staged by Henry W. Savage.

**Albani.**—Mme. Albani has reached Australia, where she is to make a prolonged tour. At its conclusion she proceeds to India for some fifty concerts, returning to London at the end of the year. She intends to make a special feature during her tour of old English songs, which she finds from experience are always popular in the British colonies.

**Burmeister.**—Richard Burmeister, the pianist, now of Berlin, is teaching during the Summer months at Wilhelmshöhe near Cassel.

**Griswold.**—Putnam Griswold, the California basso, now of the Royal Opera in Berlin, who sang at Covent Garden for the first time this season, has been re-engaged for next year.

**Rider-Kelsey.**—Sir Edward Elgar is much interested in Corinne Rider-Kelsey's contemplated debut in England and would like the American soprano to sing in his oratorios at one of the Autumn festivals there, which cannot be arranged, however, as she has to be back in America in time to sing on October 4 at the Worcester Festival.

**Strauss.**—Richard Strauss has been elected to the presidency of the General Music Association of Germany in spite of the opposition which was thought to exist against him. In order to induce the composer to accept the post it was decided to relieve the president of all active business duties. The society is just now occupied with the problem of bettering the condition of the orchestra players in Germany.

**Farrar.**—Geraldine Farrar will probably appear during her Autumn engagement in Berlin in Verdi's opera "Don Carlos," an unjustly neglected work, quite equal in some of its acts to "Aida." It is an opera which Jean de Reszke always was eager to sing in.

**Rogers.**—Francis Rogers, the baritone, who has been in Paris, has left for Italy for several months of study under Lombardi, the master of Caruso. Mr. Rogers anticipates several recitals in England before his American tour.



## SHIP'S CHOIR IS SKIPPER'S PRIDE

Capt. Mills, of Ocean Liner, is  
Musical Director of His  
Sailor-Singers.

The competition among the skippers of the Atlantic liners to-day is not over speed, because that is regulated by the engine room and the coal supply, but in choir singing, according to the New York "Times." The German steamers have their bands, but the American and English skippers contend that their choir singing at the Sunday services is more appreciated by the passengers than bands at meals, and on deck when people want to be left alone to lean over the side and look at the ocean.

Capt. Arthur R. Mills, of the American liner *Philadelphia*, and Capt. Robinson, of the Atlantic Transport liner *Minnehaha*, are equally confident that their respective choirs can outsing the choristers of any other ship on the Atlantic.

In spite of the hot weather Capt. Mills spent two hours rehearsing his crew for the coming Sunday services when the ship will be full of passengers. The skipper enjoys it.

"Apart from my duties to my owners and my family," said he, "I am devoted to chorus singing. It's meat and drink to me. I'd sooner hear my steward choir sing 'Lead Kindly Light' than go to the Manhattan Opera House and hear Melba sing in 'Faust'."

"You see," continued the skipper, "as a boy I sang in the village choir, and it has always clung to me through my long career at sea. In these services now I receive good assistance from my officers and crew. Purser Hinsley is my chief tenor, and he sings the 'Cujus Animam' from the 'Stabat Mater' or some other anthem every Sunday morning. Chief Steward Bell plays the organ. I really am proud of my choir, and feel confident that they would be successful against the *Minnehaha's* team or that of any other ship crossing the Atlantic."

Led by the stalwart skipper, who stands over 6 feet and looks like a Norse King, the choir sang hymns in the main saloon the other night so effectively that the night watchman on the pier and the policemen on duty there were kept awake for three hours in spite of the general air of drowsiness which pervaded the water front.

It is understood that when the *Philadelphia* and the *Minnehaha* are in New York together there will be a contest between the two choirs, and Bishop Potter or some other Episcopal dignitary will be asked to decide upon the vocal and musical merits of the rival ocean choristers. Major Wallace A. Dunlop, of the Indian army, who crossed on the *Philadelphia's* last trip, said: "I was both delighted and surprised with the singing of the steward's choir at the Sunday service. It's an excellent idea, and will no doubt have a good effect upon the crew as well as on the passengers."

## YSAYE BOXES EARS OF RAILWAY PORTER

Great Belgian Violinist Resents Being  
Awakened By Guard on  
Train.

LONDON, July 20.—The Brussels correspondent of the London "Telegraph" says:

The great Belgian violinist, Eugene Ysaye, and his brother, Theo Ysaye, the well-known composer, appeared yesterday before the Antwerp courts on the charge of having assaulted a guard in the train which was taking them from Antwerp to Brussels on the evening of March 22 last.

The two brothers had given a concert in Antwerp, and were returning home, when, in the middle of the night, a railway guard came into their carriage to inspect their tickets. For reasons which have not been fully ascertained as yet, MM. Ysaye, it is alleged, replied to the guard's inquiry in a rather excessively energetic way, and ultimately boxed his ears.

The guard asserts that he was even struck so hard that he now complains of

## SANG DUTCH SONGS FOR PRESIDENT ROOSEVELT

Corrie Scheffer, of New York,  
Plays Melodies of His An-  
cestors for Chief Executive  
and Guests.

It is a matter of record that President Roosevelt is exceedingly proud of his Dutch ancestry and for this reason it is not a matter of great surprise that he should want to devote an entire evening to Dutch music, vocal and instrumental.

To that end he invited, shortly before leaving Washington for Oyster Bay, Carrie Scheffer, a young Dutch girl of New York, who has been for five years a pupil of Ysaye, to provide the White House such an entertainment with voice and violin.

Miss Scheffer dressed for the occasion in native Dutch costume, and the music of the evening was confined entirely to folk songs and Dutch airs familiar to Hollanders for countless generations.

The Minister from the Netherlands was the guest of honor and nearly the whole of the diplomatic corps was present to do honor to his and the President's fatherland.

Miss Scheffer has three distinct programs in her repertoire, one being confined to Intimate Folk Music, another to Old Dutch Ballads and a third to Dutch Historical Music, showing its progress from as far back as there are any authentic records to the present time.

"The President was very gracious," said Miss Scheffer, to a MUSICAL AMERICA representative recently. "He is intensely interested in all things Dutch or Hollandese and especially does the music appeal to him. And from the way he spoke or criticised some of the songs it is certain that

having become deaf as the result of MM. Ysaye's action. He therefore claims heavy damages. MM. Ysaye, who appeared yesterday in court, denied the charge, but acknowledged that they had indulged in violent language, as the guard had awakened them from their first sleep. They told him he was a bore and a fool, but that was all. They had not slapped or struck him. Judgment has been postponed.

### PADEREWSKI'S RULES.

Celebrated Pianist Formulates Precepta  
for Aspiring Students.

Paderewski has formulated six rules which everyone who wishes to become a piano virtuoso has to observe:

- I. Have the gift, the inclination.
- II. Choose a good master and rigorously obey his instruction.
- III. Do four hours of exercises every day and devote one hour to simple finger velocity.
- IV. Remember that velocity alone is not sufficient. Cultivate rhythm, precision, usage of the pedals.
- V. Exercise the five fingers equally. Practice especially passing the thumb under the head and the hand over the thumb.
- VI. Strike the notes with depth and assurance. Employ the pedal in middle octaves to obtain color.

The first gift which fortune bestowed upon Georg Friedrich Händel was a humble place in the opera orchestra in Hamburg, where, as an associate afterward said, he "acted as if he didn't know how to count five." It was not long, however, before he showed the people of Hamburg that he knew not only how to count five, but a great deal more besides, and then he traveled to Italy, where he was soon spoken of as "the famous Saxon." After gaining experience, honor and friends in Italy, he found his way at the age of twenty-four back through Germany to England, which seems to have been just the place he was made for. There he Anglicised his name to Handel, dropping the German umlaut, and there, except for a few short visits to Germany, he spent the remainder of his long life of over seventy-four years.

The Moody-Manners English Opera Company has commenced an eight weeks season in London, with a chorus of eighty, an orchestra of fifty and soloists that include Fanny Moody, Clementine De Vere Sapio, Enriquette Crichton, Joseph O'Mara, Charles Carter, Lewys James, Charles Magrath and Charles Manners.



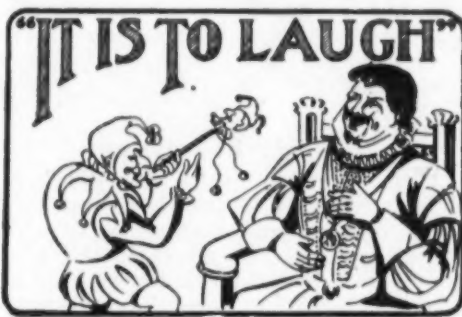
—Photo by Mishkin.

### CORRIE SCHEFFER

Her Dutch Songs Have Delighted President  
Roosevelt—She is Represented Here in One  
of the Costumes She Wears During Her  
Unique Performance.

he has spent some little time in the study of the subject.

"It was a pleasure to sing for one who so well knew the history of the periods of the songs and appreciated just what atmosphere existed at the time each one was written to bring about its creation.



Hi-diddle-diddle,  
A Pole and a fiddle!  
The damsels are all at his feet.  
His locks widely flowing  
Have gotten them going,  
It's only six dollars a seat!  
—Washington "Herald."

\* \* \*

The village choir met to sing  
But the bass, it seemed, had died;  
The tenor and soprano wept—  
"It's all up with us!" they sighed!  
—Exchange.

\* \* \*

"Yes," said the musical young woman,  
"we spent the whole evening trying to  
play a new sort of polka."  
"You don't say," replied Jack Potts.  
"What was the limit?"—Philadelphia  
"Press."

\* \* \*

The governing board of an educational institution for colored people in Washington were not a little mystified as well as amused recently when, in response to an advertisement inserted by them in the local papers, they received the following communication:

"Gentlemen—I noticed your advertisement yesterday for a pianist and musician, either white or colored. Having been both for several years I wish to offer my services."—"Harper's Weekly."

\* \* \*

"That musician is very particular, isn't he?"  
"Oh, dear me, dreadfully so. Why, he won't play a fine lullaby on anything else but a baby grand piano."—Baltimore  
"American."

\* \* \*

Where, where will be the birds that sing,  
A hundred years to come?  
Why, like to-day they'll mostly be  
On women's hats, by gum!  
—Exchange.

\* \* \*

As a fiddler, Schmitz, of 'Frisco' may

Dutch Hymn of Independence  
Delighted Him So Much  
That He Had to Have It  
Three Times.

"He was especially pleased and interested in the Dutch Hymn of Independence, written about 1500. Indeed I had to give it three times for him, and even then he said he would want it again, but thought I was tired.

"If I have met success with my songs it is because I so greatly love them and feel that it is with a feeling of joy, not with an idea of effort that I render them."

"I am invited to the White House again in the Fall, for seemingly Mr. Roosevelt cannot have enough of the music of the land of his fathers."

Miss Scheffer has gone for part of her Summer vacation to Farmington, Conn., where is the home of President Roosevelt's sister, Mrs. Cowles. She will also spend some time at Newport and Bar Harbor.

The president became interested in Miss Scheffer through an invitation he received to attend a series of musical conferences which she was conducting at her studio, 37 West Twenty-second street, last Winter, the one of the series that particularly attracted him being that devoted to old Dutch music.

Miss Scheffer, who has been in America for about eighteen months, is as well known socially as she is in the music world. She came to America to visit her sister, Mrs. Robert Erskine Ely, intending to stay but a few months, but the success she met in private recitals, and the very promising career that seemed to offer itself induced her to announce her intention of staying here for an indefinite time.

have kept good time, but he's behind several bars now.—Cleveland "Plain Dealer."

\* \* \*

"Yes, Mr. Janjangles, I can always make my children go to sleep since you sent us a copy of your new lullaby," says the mother.

"Ah! and do you sing it to them?" inquires the gratified author and composer.

"No. If they are unruly I just threaten to sing it, and they cuddle down and shut their eyes at once."—"Tit-bits."

### No Gain and Some Loss.

"Yes," the leader of the amateur brass band was saying, "it's curious to see what an effect learning to play a horn has on some persons. I used to be a pretty good bass singer, but I can't sing worth a cent now."

"Does learning to play a horn spoil the voice?" asked his next-door neighbor.

"It did mine."

"How do you account for it?"

"I don't know how to account for it. Strains the vocal cords, perhaps. All I know is that I blew my voice out through the mouthpiece of my cornet."

"Did you have a good voice?"

"Everybody said so."

"Then it's a great pity you ever learned to play a horn," rejoined his neighbor, shaking his head sadly. "I—er—think I should have enjoyed hearing you sing."—"Youth's Companion."

### The Futility of Words.

Words praising music, what are they but leaves

Whirled round the fountain by the wind that grieves.

Frail human speech falls idly as the snow

On the red lava's flow—

Still pours the music on, all passion and flame;

As music passes, that which music came—

Ever the same, with message never the same.

—Richard Watson Gilder in "A Book of Music."

Leopold Reichwein, a young German who distinguished himself as a conductor at Covent Garden last Winter, has composed an opera entitled "Die Liebenden von Kandahar", which will be given in Breslau in the Autumn. The composer, who is only twenty-eight years old, is now busy on his third opera, "Die Schneekönigin." His first opera, "Vasantasena", has been produced in several German cities.

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## Thinks Women Composers Have Been Discriminated Against in Contest

### Mrs. John Cathey Appeals for Rearrangement of Federation Prizes.

MEMPHIS, TENN., July 22.—A strong appeal for a re-arrangement in the prizes offered in connection with the contest for American composers to be conducted by the National Federation of Musical Clubs has just been received by Mrs. John Oliver, press secretary of the organization, from Mrs. John Cathey, a well-known composer.

"As you are the press representative, elected at the recent Biennial of Musical Clubs held in your city, I take the liberty of calling your attention to a matter that has caused a good deal of comment by its manifest unfairness," writes Mrs. Cathey. "At the recent Biennial, it was decided, you will remember, that the all-absorbing theme should be the encouragement of American artists and composers. It was distinctly stipulated that American artists be given preference whenever practicable, and that compositions by Americans be given prominence upon all the programs of the clubs belonging to the National Federation."

"As a further stimulant to American composers it was decided to offer a prize for the best composition by an American composer, the same, if possible, to be rendered at the next Biennial to be held in Grand Rapids."

"Subsequent to that time, it has been decided to offer three grand prizes instead of one,—viz.: \$1,000 for the best orchestral composition; \$500 for the best song, and \$500 for the best piano solo. A committee of which Walter Damrosch is chairman, has been appointed to look over these manuscripts, and to decide which, in their judgment, is the best production."

"Now, it is a known fact among all the delegates representing clubs at the recent Biennial, that there were only two or three gentlemen present, and they looked as much out of place in all that brilliant assembly of women as a little brown wren on the mountain top. The time and the place were for the eagle with all its brilliant plumage, so why should the wren presume to soar? The reason that the men were conspicuous by their absence was because the membership of the National Federation of Musical Clubs is almost entirely women. Then, why should the men be catered to in the matter of the prizes offered by the National Organization?"

It is a conceded fact that the producers of orchestral work are nearly all men—in fact that kind of composition does not seem to appeal to women at all. We doubt if there is a single American woman who composes this class of music. Then why this discrimination in favor of the men? Why is it when, with few exceptions, the body known as the National Federation of Musical Clubs is composed of women, should they offer their first prize in a field of work where women are practically excluded?

"In offering these prizes, why should orchestral work be given such prominence? Is it any more creditable to write an orchestral composition than an oratorio, an opera, or a Mass? If so, then why? Is it possible that this class of composition is



MRS. JOHN CATHEY

A Southern Composer and Prominent Member of the National Federation of Musical Clubs

to receive no recognition at all at the hands of the National Federation of Musical Clubs? Why should they not divide the first grand prize of \$1,000 offered for the best orchestral composition, making it \$500 for the orchestral composition and \$500 for the best symposium for mixed voices whether opera, oratorio or Mass? Then there would be no discrimination. All would share alike and there would be no favorites played."

"Will you not as press representative call the attention of the Federation to this oversight, and perhaps it may be rectified, as I am sure they are anxious to do the right thing, and do not care to encourage one class of music to the exclusion of another."

#### Music in Novels.

In an editorial on "Music in Novels," the New York "Evening Post" says:

"The only musical instrument which has not yet invaded the novel is the phonograph. But we shall doubtless soon be told how Jessamine carefully adjusted the disk, and how the full-throated melody seemed to make the great Caruso a visible presence. The novelist may forget to add that the hero at once escaped through the low Tudor window and lighted a cigarette."

#### A PRIZE WINNING CHORUS.

Scranton's Famous Oratorio Society to Sing at Atlantic City.

SCRANTON, PA., July 22.—The Scranton Oratorio Society, famous because of the fact that some of the present members were members of choirs having won prizes aggregating \$25,000, winners of all the World's Fair Exposition prizes offered since 1879, and at present numbering 150 voices, will sing on Young's new million-dollar pier at Atlantic City, N. J., on Sunday, August 11, and Sunday, August 18.

Arrangements have been made to carry the society by special train over the Lackawanna and Pennsylvania roads, leaving Scranton on Thursday, August 8.

Two concerts will be given each Sunday, one in the afternoon, and one in the evening. Numbers will be given from the "Elijah," and they will also sing the "Hymn of Praise," the "Swan and Skylark," and a miscellaneous program interspersed with solos.

#### New Waltz by Henry J. Lautz.

MUSICAL AMERICA is in receipt of a copy of a "Valse Caprice," Opus 6, No. 1, by Henry J. Lautz, the Toronto tenor, who is one of the most broadly cultured musicians in Canada. It is a graceful, attractive composition, well proportioned and highly effective for a concert program. It is dedicated to Dr. A. S. Vogt, conductor of the Mendelssohn Choir, and is published by Whaley, Royce & Co., who are also bringing out a number of songs by the same composer.

Laurenz Kromar, of Vienna, has invented a "music typewriter" to be known as the Kromarograph. With the aid of this instrument the composer may produce a type-written scroll without the trouble of making the characters by hand. All that he has to do is to place himself at the piano and give free play to his creative fancies. Every stroke upon the keys is registered in regular musical characters upon a paper scroll wound upon a drum. The machine operates through a system of electric contacts with the piano keys.

The novelties and revivals planned for next season at the Royal Opera in Berlin include "Diane" by Reznicek, "Aschenbrödel" by Leo Blech, "Tiefland" by Eugen d'Albert, Gluck's "Iphigenia in Aulis" and "Iphigenia auf Tauris" in Richard Strauss's new versions, and, by the Kaiser's command, Massenet's "Herodiade" and Verdi's "Don Carlos." Massenet's latest opera, "Thérèse" is also on the list.

Alessandro Bonci is engaged to sing twice a week during August at Ostend. Jacques Thibaud and Raoul Pugno are also booked for appearances there.

## SINGER, WHO FLED A RUSSIAN CELL, HERE

Maria Mieler, Finnish Revolutionist Charmed a Guard With the Songs of His Home.

Maria Mieler, an Esthonia prima donna from Finland, a former pupil of Etelka Gerster, in Berlin, after a happy escape from a Russian prison in St. Petersburg, where she was put for her sympathy with the Finnish revolutionary movement, has arrived in New York and is going to sing and stay in this country. Miss Mieler has sung all over Finland for the benefit of the political sufferers, and took an active part in the revolutionary movement. She sang last year to big revolutionary meetings in Helsingfors, where her songs created a great sensation.

The Russian revolutionists also asked Miss Mieler to sing in St. Petersburg, and a great concert was arranged in the hall of the Conservatory. When Miss Mieler, after the concert, returned to the Hotel Palais Royal, where she was staying, nine drunken policemen rushed into her room and made a search, but found nothing. Then they arrested her and her sister, who had come from Moscow for a visit.

Miss Mieler sang in her cell folk songs of Finland and Russia that so influenced one of her jailers that he carried messages to friends who were sufficiently influential to smuggle her out of prison and out of Russia.

"I have come to America," she says, "for it is a free country, and here I will sing of the great and heroic Finnish women, who make the laws and fight in the streets. I will sing the songs of the Finnish composers, which are not known in this country."

Miss Mieler is intending to show in her recitals the chains with which she was bound for her efforts to gain liberty for her native land. She has studied four years in the Conservatory in Dresden and two years in Berlin with Etelka Gerster. She has sung here in private, and musical experts have a high opinion of her voice and ability. She is staying at present at No. 244 East Nineteenth street.

"The most advanced women in the world are the Finnish women," she said, "and the most original music is the Finnish music, with which I am going to make Americans acquainted."

The first performance of the opera, "Errisnola," libretto by Luigi Illica, music by Louis Lombard, will take place at the Opera House of the Castle of Treviso, Lugano, Switzerland, on August 25 next.

### SECOND TRIUMPHANT AMERICAN TOUR

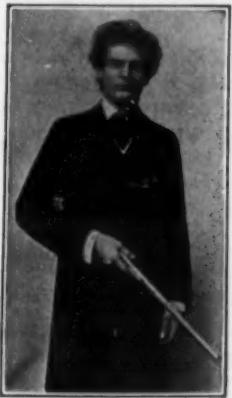
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## ALICE VERLET MAY RE-VISIT AMERICA

**Negotiations Pending for Tour of French  
Soprano in This Country Next  
Winter.**

PARIS, July 18.—Another popular French artist who will be heard in America during the coming season, if negotiations now pending are brought to a satisfactory conclusion, is Alice Verlet, coloratura soprano of the Paris Opera. The tour is planned for January.



ALICE VERLET

**Coloratura Soprano of Paris Opera. She May  
Be Heard Here Next Season**

Mlle. Verlet is not an entire stranger to audiences in America as she made an extensive concert tour there a number of years ago. She is a favorite with the Paris public and recently won a fresh success at a concert given for the benefit of the Maison des Arts, when her singing of Sebastian Schesinger's exquisite "Dernier Adieu" was particularly effective. She has been engaged to sing the title rôle in Messager's new opera, "Fortunio," at Vichy in the near future.

### NOTABLE CONCERT PLANNED

**Schumann-Heink and Other Famous  
Artists to Sing at Winsted, Conn.**

WINSTED, CONN., July 23.—Announcement has been made of the engagement of the following famous singers to take part in the annual concert to be given in Norfolk, July 31, by the Misses Eldridge, for the benefit of the Norfolk Home Missionary: Mrs. Hissem De Moss, soprano; Mme. Ernestine Schumann-Heink, contralto; Frank Ormsby, tenor; Julian Walker, baritone. They will be assisted by a second quartet consisting of A. P. Hackett, first tenor; Thomas H. Thomas, second tenor; Graham Reed, baritone; Donald Chalmers, bass. Gaston M. Dethier will act as organist.

The complete program has not been announced, but one of the numbers will be an unpublished arrangement made by Horatio Parker for Julian Walker of the old hymn from Paris Breviary of 1735, "Declining from the Sun's Bright Wheel." The concert will be given in the Congregational chapel and the seats will be turned as much as possible in imitation of the old Bach festivals at Bethlehem.

## PLAY TSCHAIKOWSKY SYMPHONY AND DIE

**Strange Coincidental Deaths of Women  
Who Kill Themselves After  
Musical Prelude.**

By a strange coincidence two young women musicians, one of New York and the other of Pittsburg, committed suicide recently immediately after having played Tschaiowsky's Sixth Symphony on the piano. Laura D. Ronaldson shot herself in her room at the La Porte Hotel in New York, and Margaret J. King cut her throat in her Pittsburg home.

When the shot was heard in the La Porte Hotel no one connected it with Miss Ronaldson's room, for only a few minutes before the strains of Tschaiowsky's Sixth Symphony had been heard from her piano.

Miss Ronaldson has long been melancholy and the reason for this, it is said, was that her chum, the daughter of a wealthy banker of this city, whose name was not given, had killed herself in the same way about three years ago. It is stated that Miss Ronaldson had been mentally deranged since her chum's death.

Margaret King was thirty-five years old and was well known as a musician in Pittsburg. She had been despondent for a long time and was watched closely by her husband and a nurse. The nurse, however, was off guard because she heard Mrs. King playing the piano and thought all was well, not realizing the shocking act to which the music was a prelude.

### OUR COPYRIGHT LAWS.

**Puccini Again Expresses Himself Warmly  
on the Subject.**

ROME, July 20.—Giacomo Puccini in the intervals of work on his new opera finds time to hold forth on the inequities of American copyright on music. His opinion is that good, old, slow-going Italy is far away ahead of up-to-date America, but let the composer speak for himself.

"I am proud of the fact that my country has been the first in the world to give composers the right to safeguard the reproduction of their works even by mechanical musical instruments, such as phonographs, etc.

"In America singers, such as Caruso and Scotti, sing my operas into the phonograph and receive a large remuneration, but where do I come in? Nowhere. Indeed, should I compose those operas for duplicate reproduction I would be heavily fined, so well are the rights of the proprietors of the phonographs guarded."

The maestro is of the opinion that American laws for the arts of music and painting leave a great deal to be desired.

## An Enthusiastic Admirer of Her Mother's Interpretation of "Carmen"



MME. BRESSLER-GIANOLI'S DAUGHTER

**She Always Attended the Performances of "Carmen" at the Manhattan Last Season to  
Applaud Her Mother's Work**

Patrons of the Manhattan Opera House who attended the performances of "Carmen" last Winter, may recall seeing in one of the stage boxes a little girl with golden hair leaning forward and showing by her expression that she enjoyed the presentation quite as much as did any adult in the audience. The particular interest that this youngster found in the opera was *Carmen* herself, for the free and easy cigarette girl was none other than the mother of the delighted young spectator, Mme.

Bressler-Gianoli, whose interpretation of *Carmen* was one of the most notable features of Oscar Hammerstein's first season, is a devoted mother, and her two children were favorites at the big opera house on Thirty-fourth street. The above illustration shows that the prima donna's little daughter enjoys the same pastimes in which other children indulge. Toys are an important factor in the contents of Mme. Bressler-Gianoli's trunks as she travels from country to country in the pursuit of her profession.

### AN ENJOYABLE MUSICALE.

**Choice Program Artistically Presented  
at Miss Chittenden's Institute.**

Kate S. Chittenden and the faculty of the American Institute of Applied Music, New York City, recently held another of the enjoyable afternoon musicales that form one of the most noteworthy features of the music life at that popular school. A choice program had been arranged and was presented in a manner that gave keen pleasure to the hearers.

Mabel Besthoff, Miss Ditto's talented little piano pupil, first played the larghetto and tarantelle from Raff's Sonata, Opus 99, and afterwards gave P. E. Bach's "Solfeggietto," Chopin's Valse in C sharp minor and Haydn's "Gypsy Rondo." Mrs. Avis Day Lippincott, one of McCall Lanham's artist students, displayed her fine voice and style in an aria from Verdi's "Aida" and an Irish song, also in a duet by Goring Thomas with Mr. Lanham. Sacha Jacobsen, a youthful violinist, whose playing reflected

the utmost credit on Herwegh von Ende, contributed the adagio and finale of a De Beriot concerto and Alard's "Faust" Fantasy, and Mr. Lanham brought the program to a close with a group of artistically interpreted songs. Mrs. Harriet Robinson and William F. Sherman were the accompanists.

### POEHLMANN'S IN RECITAL.

**Popular Contralto and Her Husband  
Sing for Erie Audience.**

Johanna Poehlmann, the well-known contralto, of the Conried Metropolitan Opera Company, assisted by Dr. H. Poehlmann, baritone, gave a song recital in Erie, Pa., last week, which was attended by a large audience and unanimously pronounced one of the most enjoyable concerts held there in recent years.

Mme. Poehlmann is spending her Summer vacation with her husband, who is the director of music in the Grove City College, Grove City, Pa. Next season she will continue under J. E. Francke's management.

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## What the Gossips Say

### Played to Audience of One Family.

Ernest Schelling has made several concert tours in out of the way places, and seems to have had a host of interesting experiences during all of them. When he traveled through Spain he was engaged by a certain Spanish grandee to play an entire recital in a large concert hall at his regular concert prices. The audience was composed of the Spaniard, his wife and his two children, and Schelling, vastly amused, played an elaborate concert program to eight attentive ears.

### Pachmann's Compliment to a Negro.

Of Vladimir de Pachmann, who is now in this country, a story is told in connection with a recital he recently gave in one of the large English cities. After he had finished his regular program the audience crowded to the platform, and clamored so insistently for encores that the pianist found himself forced to grant half a dozen of them. After he felt he had done his duty, he ordered the piano attendant, who happened to be a colored man, to close the instrument. The applause din would not down, however, and following a dozen or more bows, Pachmann finally had to make up his mind to play a last encore. He beckoned to the negro, who re-opened the piano, and, bowing low to him, Pachmann said:

"I am sorry to have troubled you again. I thank you. To show my appreciation I will play a piece for you especially."

Then Pachmann dashed into the Chopin study on black keys.

### Tenors as Business Men.

An opera tenor of Paris undertook to invest money for the mother of a friend and colleague, a charming young singer from the provinces. He was to buy a good business for 10,000 francs. The mother signed the papers he gave her and handed over the cash, but when she took possession of the shop she found it worth little or nothing.

On being called to account, the tenor explained that he believed the selling agent. Questioned as to how far he had examined into this person's statement as to the value of the concern he naively answered:

"I am not very good at business, and when I went to treat the agent began to talk Wagner to me; sang to me fragments from 'Sigurd' and 'Valkyrie' to illustrate an interesting musical theory he held; so I forgot to look very closely into the facts and figures."

The Judge took the tenor's excuse quite seriously, pronounced him guiltless under the law and advised the woman not to put faith in tenors in matters of hard cash and business.

### Wilkes As a Violinist.

Music always stirred the soul of Samuel Wilkes to such an extent that he felt he must learn to play some instrument himself, so he bought a violin, thereby stirring up the souls and tempers of other people when he practiced.

When he moved into some new rooms he did not tell his landlady that he was learning the violin, for fear of trouble. One evening he thought he surpassed himself when he tried to squeak through a simple exercise, and he really imagined that the people downstairs would be enraptured.

Presently the hard, shrill voice of his landlady came bawling upstairs: "Whatever are you a-doing of?" she cried out.

"Only practising the violin," he answered, sweetly.

"Great goodness, Mr. Wilkes, I never 'eard sich a noise. I thought you was a-shifting the bed!"—"Life."

### Mme. Goodson Pleased Leschetizky.

So much has been written and said about the treatment of women pupils by the teachers in Europe and the commercial character of their dealings with students that the experience of Katherine Goodson, the English pianist who is coming back to America in the Fall, with Leschetizky during her studies with him is worthy of record.

Mme. Goodson had played the Tschai-kowsky concerto at one of Leschetizky's receptions, and when she had concluded the lesson of the following day she placed the fee for her instruction on the piano, in compliance with the usual custom with European teachers. Instead of taking the envelope containing the fee, the great teacher surprised Mme. Goodson by tendering it to her with the remark, "No, my child, I cannot take any more from you; your playing of the Tschai-kowsky concerto yesterday quite astounded me. Come to me whenever you like; I am quite at your service."

For two years after that she continued her studies with him. Recently the veteran pedagogue celebrated his birthday by a grand fête at his Vienna residence. In order to accept his urgent invitation to be present Mme. Goodson made a special trip from London to please him.

### Told of Meilhac.

Among the most absent-minded of geniuses was the French composer, Meilhac. On the occasion of the first presentation of one of his operas, Meilhac, in evening dress, entered a fashionable restaurant and threw himself down at a table, thinking

earnestly about the event of the evening, and nothing else.

A waiter brought him a menu. Meilhac, a man of very simple tastes in the matter of food, abstractedly indicated with his finger the first dish on the bill that his eye had struck. Now, it chanced that this was the most elaborate and costly dish on the bill, and when the waiter went to the kitchen with the order there was in consequence great commotion there. The proprietor himself was summoned, and he and the principal chef devoted themselves to the preparation of the famous dish. One man was sent for this choice ingredient, and another for another. Meanwhile, Meilhac waited, absorbed.

At last the dish was brought with a great flourish, and the proprietor, with a proud smile, stood not far away to observe the result. When it was deposited in front of him, Meilhac regarded the dish with an expression of melancholy interest.

"Did I order that?" he asked.

"Certain, Monsieur Meilhac."

"Do you like it?"

"Yes—yes, monsieur; but—"

"Then kindly take it away and eat it yourself," ordered Meilhac, "and bring me two fried eggs."

## CHICAGO PIANIST TO TOUR COUNTRY

Frederick U. Haines Will Present His Own Compositions.—His Studies in Europe.



FREDERICK U. HAINES.

A Well-Known Chicago Pianist and Pupil of Reinicke, Zwintcher, Jadassohn and Klengel

CHICAGO, July 22.—Prominent as a pianist and composer in this city is Frederick U. Haines, who has so far won consider-

able recognition for his work among the noted musical societies of Chicago.

Mr. Haines, born in Boston, Mass., pursued his early education there, and at the age of eighteen, went to Leipsic, where he was a pupil of Dr. Carl Reinecke, Bruno Zwintcher, Jadassohn and Paul Klengel.

Graduating in 1889 at the Royal Conservatory, he played the "Fis-Moll Concerto" by Fred Hiller, a concerto rarely played by our pianists of to-day, owing to its technical difficulties, and won the first prize as the result of his presentation.

Mr. Haines is at present planning, with his manager, to make a concert tour of this country in the Fall of 1907. On this tour his repertoire will include among other numbers, concertos from Rubinstein, Schumann, Hiller, Saint-Saëns and several of his own compositions. A. S.

Catalani's "Loreley", which is to be one of next season's novelties at the Metropolitan Opera House, was first produced in Turin in 1890. Based upon one of the best-known legends of the Rhine, it has enjoyed a great deal of favor in both Italy and Germany. At the age of fourteen its composer wrote a Mass, and three years later he commenced his studies at the Paris Conservatoire. His first operatic essay on a large scale was "Elda", which saw the light at Turin in 1880. Another four-act opera from his pen, "Dejanice", was first heard at the Scala, Milan, in 1883, while a symphonic poem inspired by the subject of Hero and Leander is to be numbered among his most successful works. Catalani died at Milan in 1893.

Marion Ivell, who has just been engaged to sing leading contralto rôles at the Nantes opera house, makes the fifth member of the Savage Grand Opera Company to obtain a European engagement within the past year. The others are Gertrude Rennyson at Brussels, Jean Lane Brooks at Nice, Robert Kent Parker at Hamburg and William Wegener at Freiburg, Baden. Another former member of the company is Putnam Griswold, who has been at the Royal opera in Berlin for two years.

The Church of Rome does not act as a patron of science, but there are exceptions. A village priest in France, whose humble church lacks a choir boy, has hit upon the idea of supplying this want by means of a talking-machine. The latter is wound up before mass begins, and whenever the service makes it possible the priest leaves the altar, disappears a moment and winds up the machine.

Christine Nilsson, who was known in her prime as the "Swedish Nightingale," claims to have discovered a successor. It is a twelve-year-old girl named Reseda Nyström.

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SIG. ED. CASTELLANO, heroic operatic tenor from La Scala, Milan, who created the title role in Massenet's "Manon," and whom a Rio Janeiro critic eulogized thus: "Hearing Castellano last night recalled to us the voice of Caruso, who completed his contract at the theater only a few days ago."

MISS ADA SASSOLI, protégée of Madame Melba, and of whom the Free Lance of London wrote this rhapsody: "I have never heard anything like Sassoli's playing of the harp in all my life. It is imaginative and beautiful beyond words. She makes the harp literally speak and respond to her faintest touch."

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## INTEREST IN COMING TOUR OF KREISLER

### Austrian Violinist Begins His American Recitals in November.

Of the violinists who are to be heard in this country during the coming season, the appearance of none is looked forward to with more interest than that of Fritz Kreisler, the Austrian violinist, who comes to America under the management of Henry Wolfsohn.

Although Kreisler is still a young man, he is one of the most prominent violinists in Europe at the present time. His appearances before the public have been almost continuous since he was six years of age, when he appeared in concert with Patti.

He was born February 2, 1875, in Vienna. At the age of four he began to play the violin, and at six played the Rode Seventh Concerto at a concert at which Patti sang. His first teacher was Auber, concertmeister of the Vienna Court Orchestra. At seven he entered the Vienna Conservatory and studied under Hellmesberger until he was ten, taking the first prize. Then in Paris he studied with Massart at the Conservatory two years. At twelve he won the first prize among forty-two competitors, the adjudicators being Sarasate and Saurat.

After this he studied two years privately with Massart, and the great pedagogue being delighted with his young protegee, gave him lessons free of charge, predicting that he would become a second Wieniawski, who was Massart's best pupil.

At fourteen Kreisler made a tour of America with Rosenthal, giving the utmost

satisfaction to both critics and public. On his return he studied another year with Massart, taking at the same time composition with Delibes and Godard. Kreisler went to Rome and studied there two years, after which he made successful tours in Italy and Russia. He next served in the army.

Last Winter he came to Berlin, where his first concert was a pronounced success. He was then engaged for the Nikisch Philharmonic Concerts, and eventually was the soloist in the most prominent orchestral concerts in Germany. His tour in this country will open early in November, and he will be heard with many of the larger orchestral societies, and privately with the leading musical clubs in America.

According to the "Musical Times," the Free Church of Scotland—the "Legal Frees," as they are called—are showing their detestation of instrumental music in their church by the issue of a collection of Psalmody in vocal score only. This antiquated method is to be adopted for two reasons: (1) in order "that the Psalm-tunes may not be played on the organ conveniently," and (2) because "the compressed score encourages the playing of tunes on Sunday for amusement."

Alexandre Guilmant introduced several of his advanced Conservatoire pupils in an organ recital at his house in Meudon recently. On the program figured preludes and fugues by Bach, Franck's third Chorale and movements of Mendelssohn and Guilmant sonatas.

Jan Kubelik has arranged to make two tours in England before he comes to America. The first is mapped out for next month, the second for October and November.

Franz Ondricek's fiftieth birthday was celebrated in Prague by a concert in the Opera House in which the renowned Bohemian Quartet participated.

### Where Jean Franko Spends the Summer



Jeanne Franko, the violinist, and a member of the well-known family of New York musicians, writes from Schwarzathal, Germany, that she will remain in that picturesque spot for the remainder of the Summer. It was in the old castle, a portion of which is shown in the above picture postal, that Sam Franko found some ancient musical manuscripts that were presented at one of his concerts of old music. The present occupants of Blankenburg are great music-lovers and the Frankos have given several concerts there.

## GROUP OF WESTERN MUSICIANS



In the Above Photographic Reproduction are Represented the Misses Tecktonius, Sam Lamberson, Pianist, Leo Tecktonius and a Friend, All From Racine, Wis. The Photograph Was Taken at Ravinia Park, Chicago

CHICAGO, July 22.—The accompanying photograph shows a group of Racine, Wis., musicians who have been attending the excellent concerts given by Walter Damrosch's New York Symphony Orchestra at Ravinia Park. Jean Tecktonius, who is well known as a soprano, is a pupil of

W. L. Hubbard, of this city. Leo Tecktonius is a well-known piano teacher, who intends to locate in New York next season, and Sam Lamberson is known throughout the country as the pianist of the Ernest Gambel concert company. He studied with Stepanoff. C. W. B.

### THE MACDOWELL FUND.

#### Money Coming in From England, France, Germany and Canada.

From the headquarters of the Edward MacDowell fund in New York the following article from the New Haven (Conn.) "Courier" is sent out:

"The general public is being informed about the progress of the Edward MacDowell fund. There is something beautifully fitting in this tribute which is being made to his service in the world of music. It comes not only from his own countrymen but from England, France, Germany and Canada. It is a recognition of the value of his work in his chosen field. Edward A. MacDowell is one of a few American pianists and composers who have done much to give America a high place in music. He possesses to a high degree the artistic temperament and is conscientious in his work. One cannot think of him as bending to the ephemeral in music. He aimed at the highest and sought to produce work of a permanent character. He has provided a number of exquisite compositions for orchestral work and song recitals, and has made many a home the happier and richer by his piano pieces.

Edward MacDowell could not suffer his art to be subjected. Like many another soul who has worked sincerely for art's sake, and in an atmosphere above material consideration he has not become wealthy, although he has enriched truly the lives of others.

"It is gratifying that in one instance at least a man need not wait until he is dead to know how his fellow men regard him. These gifts coming from all lands where

his music is known, almost world-wide, are a magnificent testimonial of appreciation. Indeed they are not gifts at all, but a return to him in some small measure of that which is due him. This doubtless the donors themselves would be the quickest to declare."

The committee in charge of the MacDowell fund would appreciate it if papers throughout the country suggested to their readers the advisability of giving concerts at Summer resorts during July and August in aid of the fund.

Claude Debussy, composer of "Pelléas et Mélisande", is working on a "Histoire de Tristan", in which the Tristan legend is treated in a manner quite different from Wagner's version. Gabriel Mourey, author of the libretto, has drawn from the old romance a drama whose character, epic, descriptive, anecdotal, by turns tragic and facetious, closely connects it with the romances of chivalry. It is a succession of incidents without any relationship. The score is already far advanced.

Josef Hellmesberger, who died recently in Vienna, where he had lived for many years, left an opera which is to be produced at the Imperial Opera House next year.

Sir Charles Stanford is composing the music for Laurence Binyon's four-act tragedy, "Attila the Hun," which will be produced in London early in September.

Felix Mottl will conduct six of next season's Vienna Philharmonic Concerts and Dr. Richard Strauss the remaining two.

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## VIRGIL PUPILS IN PIANO RECITALS

### Attractive Programs Add Interest to Summer Course in New York School.

The special Summer session held for teachers at the Virgil Piano School, New York City, called together a large number of teachers, principally from the South, West and Middle States. The session began June 24 and closed on Wednesday. Every possible advantage has been given these students that would tend to hasten technical progress and develop taste and discrimination as to tone, expression and interpretation.

As a partial means for the latter, six recitals have been given by talented players of the school, whose playing not only displayed the advantages of the Virgil Method, but gave genuine artistic pleasure. The weather has been remarkably favorable for both recitals and study, and large audiences for the recitals, and excellent work from the students, has been the result.

The players chosen for the six recitals were Rose Feldman, Adele Kätz, Alma Hollrock, Jennie Quinn, Warner M. Hawkins and little Lucille Oliver, a child of eight years, who has been a protégée of Mrs. A. M. Virgil, the director of the school.

Rose Feldman's recital came first. She gave an excellent program, and played with gratifying success. She has a musical temperament and a good command of technique and admirable repose. The large audience was not slow in expressing its appreciation of her work with flowers and encores.

The progress of Adele Kätz has been watched with interest, by not only her friends, but by many music lovers, who are accustomed to attend the recitals given by this school. She has been steadily gaining in artistic achievements, until now, at fourteen years of age, her playing is looked upon as extraordinary, and, in fact, almost phenomenal. Yet she is a little school girl who has had, at the most, an average of only one hour and a half per day for practice. Her program was of good length and included many difficult compositions, ending with the Liszt Rhapsody No. 11. Brilliance of execution, good tone, and a fine repose and manner at the piano, characterized her playing. Her audience was highly pleased, and she responded to two

hearty encores, with the Hungarian Dance, No. 7, of Brahms, and the Scherzo, of Schubert. She is one of the budding concert players of the school.

Alma Hollrock's recital proved that she is one of the highly talented pupils of the institution. Her numbers were mainly by modern composers: Dvorak, Grieg, MacDowell and Moszkowski, and a couple of Chopin numbers. Her playing from the first was characterized by refinement of style, a sympathetic quality of tone, and intelligent phrasing. A high appreciation of her playing was warmly expressed. She also responded to two encores, giving the Berceuse by Ilginsky, and "Persian Song" by Burmeister.

Jennie Quinn, who has made herself a favorite with New York audiences for the past two years by her competent and whole-souled playing, gave the last recital. She had a finely selected program, comprising the Papillons by Schumann, two Etudes and a Nocturne by Chopin, some compositions by MacDowell, Karganoff and Schütt, and a Liszt Rhapsodie. Miss Quinn was at her best, and did some marvellous playing. Her composure, splendid command of the keyboard, together with her really artistic and inspiring interpretations, deserves the highest praise. More than ever, she showed that a great future as a pianist of the highest rank awaits her continued and earnest efforts.

Little Lucille Oliver's recital was largely attended, showing the interest the general public feels in the accomplishments of children. Although only eight years of age, Lucille played a program of forty-five minutes in a most satisfactory manner, and, as a result of only a few months' instruction, it seems most extraordinary. Her program included pieces by Bach, Chopin, MacDowell, Barili, and several of Mrs. Virgil's compositions. The little player was warmly applauded, and was the recipient of many flowers and a handsome ring.

The sixth recital was one specially prepared for the music teachers of the different convents in New York and Brooklyn. Quite a large number of Sisters were present, and expressed themselves as highly delighted. Adele Kätz, Alma Hollrock, Mr. Warner M. Hawkins, Lucille Oliver and Jennie Quinn, were the players. Each gave about five selections, chosen from their repertoires for beauty and effectiveness. All players played entirely from memory. It is very evident that Virgil pupils occupy a prominent place in the esteem of the public, and also that they are almost, or quite as much at home on the concert stage as artists are.

#### Miss Sawyer in Light Opera.

Margaret Sawyer, the accomplished Boston soprano, whose picture was published in MUSICAL AMERICA a short time ago, has been engaged to sing the leading part in "The Gingerbread Man," a light opera, which will appear throughout the country next season.

#### The Girls With the Music Rolls.

See them going in the mornings to the many studios,  
They are flocking in by hundreds, with what chances, Goodness knows!  
There goes one whose friends have told her Patti's voice was ne'er as sweet  
As the voice that she possesses. Here comes one along the street  
Who will some day make the people in their ecstasy forget  
That there ever was a Melba—but she's practising as yet.



See them with their rolls of music as they go their many ways;  
Each from some grave-featured teacher has received unstinted praise.  
They are leaving foolish pleasures for the sweet rewards of art;  
They have dreams of future glory; each has courage in her heart;  
From the flats and from the mansions they are hurrying along,  
All supposing Fate has chosen them to cheer the world with song.

They are plain and they are pretty; they are short and they are tall,  
But one hope they share together and one dream is dreamed by all:  
Future Calves by the dozen, future Melbas by the score,  
They go wildly screeching daily till their diaphragms are sore,  
And if ever one among them shall achieve the splendid height  
It is well that they are hoping, that they try with all their might.

—Chicago "Record-Herald."

#### Paris to Have Cheap Opera.

PARIS, July 20.—The project of establishing opera at popular prices in Paris, which has been pending so long, is at last realized. Next season the Gaité will be transformed under the name of Théâtre Lyrique Municipal into a popular opera house. The reconstructed building will contain 1,800 seats, at prices ranging from ten to eighty cents.

## VIOLINIST GIVES UP ART FOR THEOSOPHY

### Maud MacCarthy Will Devote Her Entire Time to New Interest.

LONDON, July 22.—Maud MacCarthy, the Irish violinist, has decided to abandon her profession. She has cancelled all her engagements for the purpose of devoting herself to theosophy.

She says her conversion is not sudden, but is the result of natural development. She has always felt a desire to think. The desire struggled in her with the necessity for giving so much time to practising. She adds:

"Now I feel it is better to devote myself to this other work with my full powers, so as to help myself and the world, too, if I can, rather than devote myself to my art with only part of my powers, which would help neither myself nor the world."

She does not propose to start as a teacher of theosophy. She is as yet only a student. She has never found anything so completely satisfying. She has always had a profound reverence for Mrs. Besant, whom she met three times, but Mrs. Besant did not proselytize her. Indeed, she was not influenced by anybody, acting entirely on her own initiative.

It may be recalled that Miss MacCarthy as an eight-year-old violin prodigy caused a sensation at English musicals fourteen years ago, and made a tour of America eight years ago. A clairvoyant in Australia at that time said the child would rise to the top of her art and that when she reached the pinnacle she would abandon her gift for other work.

#### Fire Checked at Ocean Grove Auditorium

OCEAN GROVE, N. J., July 22.—A disastrous fire in the Ocean Grove Auditorium was avoided Saturday morning only by prompt efforts. Shortly after 8 A. M. smoke and flames were seen issuing from the main tower, which is 131 feet high. No alarm was given, but the employees of the building organized a fire department and after quick work succeeded in gaining control of the fire. In ten minutes the building would have been entirely ablaze and the fire beyond all local control. The building is one of the largest structures of its kind in the country and has a seating capacity of 12,000. A. L. J.

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## MME. ZIEGLER ON THE SINGER'S ART

Founder of National Society  
of Teachers Sees Great Fu-  
ture for Americans.

Mme. Anna E. Ziegler, the well-known New York teacher and founder of the National Association of Teachers of Singing, contributes an interesting article to the August number of "The Circle." Writing on the subject, "The Proper Significance of Voice Culture," she states, among other things:

"The first duty of the teacher is to create and uphold the pupil's confidence in his or her own resources and talent. Confidence built upon knowledge will prevent groping in the dark; each step can and ought to be realized. The larynx is the only divine musical instrument, and simply needs development for the strenuous use of artistic purposes. The vocal bands and other parts of the larynx, when seen by means of the laryngoscope, in an undeveloped voice, look very undefined in shape and are of a grayish color. After one year's regular and correct singing, they meet, before each tone, almost exactly, and have, through constant contact, acquired edges, which after a second year's singing cling to each other and are air-tight, thereby shutting the breath in completely, and allowing, through controlled opening, and controlled breath emission, a perfect tone.

"The cultivation of quality and development of muscles can be accomplished in these first two years; after that the actual process of singing can become subconscious, and thought can be, and ought to be, directed to interpretation. Nothing can exceed the pleasure of expressing, in true musicianly singing, the sentiments of life. No human singing voice should ever be given rough treatment, if this pleasure is ever to be secured.

"I quote Mme. Melba, 'Sing only about a half-hour each day, and if you become hoarse or sore after your lessons, leave your teacher.' To this I add, 'Do not be over-ambitious.' American students, as a rule, give their undeveloped voices the tasks of finished singers. Nothing short of the greatest arias are satisfactory to them. This is like giving children the tasks of grown persons.

"It is universally known that this country has the greatest average of beautiful singing voices in the world. If we would only give our own voice talent a sufficient chance for quiet development at home, America would, some day, become the very home of great singers, and instead of our impresarios going abroad for opera performers, foreign impresarios would be obliged to come here, for we have enough material to supply the whole world."

### Mrs. Harriet Goldsmith.

The many friends of Josephine Jacoby, the prima donna contralto of the Metropolitan Opera Company, will feel the deepest sympathy for her in the grave loss which she has just sustained. Miss Jacoby's mother, Mrs. Harriet Goldsmith, died on Sat-

## SAINT-SAENS ENTERTAINING NOTED RUSSIANS



It is seldom indeed that so many musical celebrities are grouped together in one picture as are represented in the photograph here reproduced. The photograph was taken in Paris at the Salle Pleyel, where Camille Saint-Saëns was holding a reception for the Russian composers and performers and, incidentally, two or three other artists during the festival of Russian music held at the Grand Opéra a short time ago.

The third from the left in the front

row is Féodor Chaliapine, the Russian basso, who is to sing at the Metropolitan Opera House next Winter; next to him, towards the right, is Félicia Litvinne, the Wagnerian soprano; then comes Saint-Saëns and, next to him, Nikolas Rimsky-Korsakoff, the composer. The fourth face from the left in the second row is that of Harold Bauer, the pianist; in the same row, and just behind Chaliapine, is Sergius Kusnezow, the noted double-bass virtuoso; the second one from him, towards the right, is Sergius Rachmaninoff, the pianist and composer.

The woman at the extreme right, in the second row, is Renée Lénars, a young French harpist, who has been attracting considerable attention of late; next to her stands Wanda Landowska, who has made a unique reputation by her playing of the classics on the harpsichord. Seated in front of them is Mme. Buisson. Between Saint-Saëns and Rimsky-Korsakoff the face of Felix Blumenfeld is visible, and behind him stands Smirnow, another prominent young Russian.

Most of the others in the group are also distinguished members of the music world.

urday, and was buried Thursday in Cypress Hills Cemetery, Brooklyn. Mrs. Goldsmith had been an invalid for a long time, and for the last five years Miss Jacoby herself had never passed a day, save when absent on tour, without visiting her mother. Miss Jacoby, who nursed her mother during the last phase of her sufferings, will leave New York next week for a short rest before starting on her Autumn annual tour.

### Nice Musical Concern.

A nice musical concern came off in our midst up till long after Mid Night hour at 1 of our Drs. place of abode. Mighty nice strains came floating up & down the Pike from 4 P. M. till the above mentioned period. At 6 o'clock 2 Y. M. painters bout to go down on the train missed same on acct. of listening. The following were played among others: Home Sweet Home, Molly Oh, Down on the Farm, Hiawatha & other favorites.—Bustleton (Pa.) "News."

### OSCAR'S WATCH STOLEN.

Impresario Didn't Report Loss, Fearing Thief Might Be Caught.

Oscar Hammerstein's heart as well as one of his pockets is lighter by some ounces than it was a few days ago and all on account of an occurrence calculated to make the ordinary man sad—a pick-pocket has relieved him of his watch.

Mr. Hammerstein strove to keep the matter secret as he is afraid that if the story gets about someone will return the jewelry, or worse still, give him another chronometer, and anything that measures the flight of time is not on the impresario's list of favorite possessions.

It was only recently that Mr. Hammerstein came into possession of a watch and fob, the timepiece being a gift from the tenor, Bonci, and the fob having been given him by his son, William. The owner wore the jewelry as a matter of duty, it is said, and the hands of the watch denoted the correct time just twice each twenty-four hours because its winding was shamefully neglected.

It was early in the evening last Monday when Mr. Hammerstein entered the elevator of the Victoria Theatre in which there was quite a crowd. When he left

the car he felt that his step was more springy than usual and then slowly awoke to the fact that he had been lightered in transit.

He hurried down stairs and gleefully told William about it. William insisted that the police be notified, but his father demurred.

"Suppose they catch the man and bring the watch back. Won't I have to wear it again? And then if it's taken another time there'll be more reporting to do and I'm too busy."

However, the loss was reported and now every time Mr. Hammerstein's telephone bell rings he shivers in fear that the police wish to tell him to call for his watch—and he doesn't want to.

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Thomas Evans Greene, of Washington, D. C., is being heard in opera at Atlantic City, where he is being very warmly received.

Mr. and Mrs. Edward Randall Myer and Elinor M. Lynch of the Buffalo (N. Y.) School of Music are spending the Summer at Chester, Nova Scotia.

After a most successful season's work of teaching and singing, Morris Stephens, tenor and vocal teacher, has left with his family for Europe for the Summer.

Max I. Fischel and his concert company will leave Chicago for a Summer outing July 27. The company will give concerts at Pentwater, Hart and Muskegon.

Arthur Freidheim, who is well remembered in America as a piano virtuoso, has composed an opera, "The Dancing Girl," which has been produced with success in Leipzig.

Mrs. Sturkow-Rider, of Pittsburg, the well-known concert pianist and accompanist for the Tuesday Musical Club, is visiting in Cleveland and later will take the lake trip, returning in September.

Mrs. A. S. Peters, of Salt Lake City, sang an aria from "Samson and Delilah" recently, before Arthur Shepherd and J. D. Spencer, in the former's studio, with fine effect. Her listeners were more than pleased with her work.

The band concerts which take place periodically in the various parks of Washington, D. C., have become quite popular, those at the White House grounds on Saturday evenings by the Marine Band drawing especially large crowds.

Salt Lake City is to hear in the not distant future a fine tenor in Cecil James, who married Lottie Levy, daughter of the late Sam Levy, of that city. He is under the management of Walter R. Anderson, of New York, and has a wide repertoire.

Stanislaw Letovsky, of Omaha, Neb., will leave en route for Prague, August 3. Mr. Letovsky gave a public recital before his departure from Omaha. It was in the nature of a benefit recital, and drew a large audience on Tuesday evening, July 23 to the First Congregational Church.

Music is being made an important feature at the Chautauqua at Washington Grove, Washington, D. C., certain evenings being devoted to the different composers. To this Ernest Lent, 'cellist, is lending his assistance. The Washington Grove Chorus, under the direction of Percy S. Foster, will give frequent concerts.

William A. Voilett, of Chicago, who is teaching a large class of vocal students during the Summer at Lincoln, Neb., will return to Chicago September 9 to open his school of singing.

Emma Porter Makinson is singing this month at the Sunday services at the First Presbyterian Church at Hollidaysburg, Pa. For the first two weeks of the month Mrs. Makinson was the guest of Mrs. Hughes, during which time she gave a successful song recital.

The Grenadier Guards Band, under the direction of W. Reginald Herbert, is attracting big audiences to Luna Park, Washington, D. C. This band is composed of fifty musicians, with exceptionally fine soloists. Its renditions of classic selections has caused much favorable comment among the music lovers of Washington.

Edgar Priest, the Washington organist and choirmaster, will leave the last of this month for a visit to his home near Manchester, England. While there he will again meet his teacher, Dr. T. Kendrick Pyne, organist of Manchester Cathedral. During his sojourn in England, Mr. Priest will give a series of organ recitals.

Vancouver, B. C., has among its guests Alice Munns Keough, of Montreal, a musician well known in Eastern musical circles and one who is fast becoming one of the most prominent artists of the Dominion. Mrs. Keough graduated in piano and harmony from Wanstead Wesleyan College at the age of 16, and soon after became organist of the Methodist Church, Sherbrooke, Que.

Goldie Gross, the talented ten-year-old 'cellist, has been engaged to give five recitals during the coming week. She will appear in East Hampton, Conn., July 29; Bristol, Conn., July 30; Short Beach, Conn., July 31; Worcester, Mass., on August 1, and Charlton, Mass., on August 2. Following this tour she will play at the Ocean Grove Auditorium, on August 8, and will later appear with her teacher, Karl Griener, in recital.

At the last meeting of the members connected with the Schwäbischer Sängerbund, at their headquarters, Myrtle and Knickerbocker avenues, Brooklyn, it was planned to go in a body to Germany during the Summer of 1910. The matter was brought up by Carl Alchmann, the president, who pointed out that many of the larger German singing societies are to visit the old country three years from now. The vote of the members favoring the trip was unanimous.

Mme. Louise Gerard Thiers sailed for Europe this week on the *Roumanic*. During her travels she will visit Spain, Italy, Switzerland, France and England. The greater part of her time, however, she will spend in Paris where she will take up some special work in vocal instruction with her old maestro, Delle Sadie. She will return September 24 and will reopen her studio, No. 805 Carnegie Hall, on October 1. She was accompanied by Florence Leslie, of Brooklyn.

Mr. and Mrs. Silas G. Pratt entertained last week at their home in Irwin avenue, the members of the Pratt Institute of Music Alumni Association. An informal musical program was enjoyed and Mr. Pratt gave the graduates and post-graduates a delightful hour of Chopin's music. The president of the association, Eva Kates, of Allegheny, Marie Quinn, the secretary, of Butler, Clara M. Beck, of Braddock, and the vice-president, Ida B. Snell, of Pittsburg, were among those present.

Mortimer Lazard, a young man of Los Angeles who left a few months ago as assistant-treasurer of the San Carlo Opera Company, has just returned for his Summer vacation, which will prelude his long tour as manager for Jan Kubelik. Mr. Lazard's position is an enviable one in the line of musical business. He will have charge of Kubelik's affairs, and will be the direct representative of Daniel Frohman, who is bringing the celebrated Bohemian violinist back to this country.

S. W. T. Liddell, R. S. M., has taken over the directorship of the Vancouver, B. C., Conservatory of Music from George J. Dyke, who occupied the position of director of the institution for over six years with such brilliant success. There will be no further change in the faculty of the conservatory. Mrs. Walshe-Windle and Miss Smith will continue to give their attention to the pupils for the pianoforte, while pupils for the voice will be under the direction of Mrs. W. E. Greene.

One of the many interesting musical events of the Summer season at the Catskills was the concert last week given under the direction of William G. Gorse at the Presbyterian Church, Catskill, N. Y. The affair was attended by the social leaders of Catskill and the most prominent patrons of the Summer hotels there. Mr. Gorse was ably assisted by Clarence Phillip, violinist, of the Troy Conservatory of Music, and Isabel Ten Eyck, a well known soprano. The affair was an artistic success.

Harry J. Fellows, director of the choir of the Delaware Avenue Baptist Church, Buffalo, N. Y., is spending a part of the time in town, kept here by his duties in that church and as tenor in the Temple Beth Zion, and by a few insistent pupils. Most of the free days are spent on the water, cruising in his yacht, the *Caprice*, which Mr. Fellows bought a year or so ago. Two weeks in August, Mr. Fellows will cruise in Erie Bay, Pa., having as guests on board his yacht the Messrs. Randall, John Messersmith and Douglas Ritson.

Grace Albrecht scored a decided triumph with the Aborn Opera Company, last week in Olympic Park, on the outskirts of Newark, N. J. She sang the role of *Leonore* in "Il Trovatore" and did brilliant work in her aria in the first act, in the *Miserere* in the prison scene and with the tenor, also in the duet with Harry Luckstone in the last act. Miss Albrecht is one of the most notable graduates of the Royal Conservatory of Vienna, where she won the Josef Helmsberger scholarship and afterwards distinguished herself at the Staatstheater in Bremen.

Ella Wheeler Wilcox gave a musicale at her Short-Beach house, near New Haven, Conn., last week. It was one of the most interesting entertainments of the Summer, as there were several unusually delightful features, one of which was the first performance of a serenade dedicated to the hostess by Enrico Batelli, of New Haven, with the composer himself at the piano. Another great feature was the singing of Nunzio Arzillo, baritone, a promising young Italian singer recently discovered by several prominent New Haveners, May Bradley also sang and several of Mr. Batelli's pupils assisted.

Alfred Best, a Salt Lake City tenor, and his bride, have returned from Southern California, where they passed a pleasant honeymoon. Mr. Best says the people in that country do not appreciate music at critically as Salt Lake people, and do not insist on so high a standard. Mr. Best is waiting to hear from Henry Savage relative to singing with him on his next tour over the country.

Nine weeks of successful production of the best of the lighter operas were rounded out this week in Washington, D. C., with the performance of "The Beggar Student." The extreme heat of a Washington Summer, the rival attractions of parks, rivers, concerts and stock dramatic productions, have not served to abate the interest or lessen the enthusiasm which has attended the run of the Aborn Opera Company since the opening of its season in May.

The annual commencement of the Bissell Conservatory of Music, Pittsburg, Pa., Marie Sprague, director, was held recently at the Hotel Schenley. An excellent program was given by the following pupils: Cecelia Leppold, Nellie Hickman, Nellie Schmitt, Capitola Torrence, Blanche Lang, Katherine Sweitzer, Garnet Coates, Anna Wachter, Bessie Dawson, Irene Guthrie, Eunice Snyder, Leola Guthrie, Marie Fritz, Marie Miller, Ruth Harmon, Sara Totterdale, Onie Wise, Hattie Nichol-Bergman and a number of others. The C. C. Mellor gold medal was won by Sara Rachel Totterdale and the Conservatory gold medal by Miss Lang.

Joseph O'Meara, who assumes the position of instructor in the Cincinnati College of Music in September will arrive in Cincinnati some time in August. All of the faculty of the College except Mr. Hubbell, who leaves at the end of this month, Mr. Hoffmann, who is busy enjoying the first blessings of fatherhood, and Mr. Gantvoort, who is busily engaged in correspondence with former and prospective students, have gone on their various vacations. Henri Ern, who takes charge of the violin department and the College Orchestra next Fall, has been on a concert tour through the South and the Middle West with success and expects to come to Cincinnati some time next month.

The reorganization of the chorus of the Mendelssohn Choir, of Toronto, Ont., for the season of 1907-8 has been completed by A. S. Vogt. In every section of the chorus Mr. Vogt reports a decided advance in vocal quality and efficiency over any body of singers previously enrolled under his baton. The program selected for next year will be of exceptional educational interest and value. As usual special attention will be given to works hitherto neglected in Toronto, among those already chosen being Brahms' *magnus opus*, "The German Requiem," and a superb selection of capella works, in five, six, eight and ten parts, by Palestrina, Calvisins, Eccard, Haydn, Lotti and other composers of the severely classical period.

A musicale at "Almeda," the beautiful Colonial residence of Mrs. Morgan, in Berryville, Va., entertained a large audience Monday morning of last week. Eleanor Payne Reynolds, a young singer who has been studying in New York and will go abroad to continue her training under Mme. Marchesi, presented several Schumann songs, Lalo's "L'Esclave" and Mrs. Beach's "The Year at the Spring" in most creditable manner. Mrs. Theodore C. Reynolds, of Memphis, Tenn., a pianist of decided ability, made a favorable impression by her performance of several difficult numbers, and Julia Hunter, of Savannah, Ga., a promising young soprano, sang with fine effect. Amy Phillips, of Kingston, Jamaica, was a satisfactory accompanist.

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## A HOMESICK SYMPHONY

### Dvorak Was Thinking of His Dear Bohemia when He Wrote "The New World"—No American Basis.

To the discussion, old now, but sometimes flaring up in feverish activity that has been waged about Dvorak's symphony "From the New World," a new note or a number of them have been raised by a certain William Ritter, who has been contributing letters from Prague to the *Mercur Musical* of Paris. And Philip Hale, of Boston, has commented at length upon those letters.

It has been stated that when the symphony was first given, and amid the excitement following the first performance, that numerous critics had acclied the attention of Dvorak, who was then living in New York, to negro melodies and rhythms, and that from these he gathered the inspiration for his masterpiece—from these and from the atmosphere of certain Western towns which were "truly American." And this, despite rumors that persisted that the symphony was in great part composed before Dvorak ever saw America.

One of Mr. Ritter's recent letters to the *Mercur Musical* is rather disquieting to the Negro-Western inspiration clique. Mr. Ritter, it seems, wrote to the sons of Dvorak, to Antonin and Otakar, and he asked them eleven questions, with this preface: "I ask you to reply as soon as possible to the following questions, with the utmost exactness, if not categorically by 'yes' or by 'no.'" The first four questions were concerning the use of negro tunes in the symphony "From the New World," whether Dvorak had used them at all, or, if he had, whether he had modified them. The other questions were concerning Dvorak's use of chorals of Brittany or Russian folk-songs in the symphony, whether he had known and consulted collections of folk-songs by Balakireff, Rimski-Korsakoff, Moussorgski, Bourgault-Ducoudray, and whether he had read Villermar's work on songs of Brittany.

The sons answered in effect as follows: Dvorak knew nothing about the folk songs and chorals of Brittany. He knew the Russian composers by name, but he had never studied thoughtfully their compositions. "Any one who knows his (Dvorak's) own works will surely smile at the mere suggestion that there was any necessity of borrowing from any one of these masters." Nor did Dvorak know anything about the researches of the two Frenchmen.

Now, as regards the negro question. "In America negro airs, which abound in

melodic particularities, interested our father. He studied them and arranged the scale according to which they are formed. But the passages of the symphony and of other works of this American period, which, as some pretend, have been taken from negro airs, are absolutely our father's own mental property; they were only influenced by negro melodies. As in his Slav pieces he never used Slav songs, but, being a Slav, created what his heart dictated, all the works of this American period—the symphony included—respond to Slav origin and any one who has the least feeling will proclaim this fact. Who will not recognize the homesickness in the Largo of this symphony? The secondary phrase of the first movement, the first theme of the scherzo, the beginning of the finale and perhaps also the melody of the Largo, which gives a certain impression of the groaning negro song, are only influenced by this song and determined by change of land and the influence of a foreign climate."

Still unsatisfied, Mr. Ritter wrote to other Bohemians who knew Dvorak. Miloslav Rybak told him that Dvorak was not sufficiently educated "to know the books mentioned. Any element that was not Czech—I do not say even Slav—was repugnant to his musical individuality. He produced so quickly that it was impossible for him to hunt for melodies in books, and there was, certainly, no need of his searching. He heard all the orchestration when he made his first sketches. I have seen the sketch of the 'New World' symphony. The symphony is all there, written with one outburst on two pages of paper and sketched on two staves. The orchestration is so well indicated under the chords that even if the symphony had not been written out it would have been possible to complete it from the sketch."

All the correspondents of Mr. Ritter insist on the inherently Czech nature of this "American" symphony. "Never has Dvorak shown himself a more genuine Czech." One correspondent writes that it is very difficult for a stranger to distinguish the folk songs of diverse Slav nations—Bulgarian, Croatian, Szech, Montenegrin, Pole, Russian, Servian, Wend. Show a Russian the chorus "Gospodine pomiluj ny" in the last act of "Saint Ludmila," and he would swear the chorus is Russian, yet nothing bears a closer resemblance to the choruses of the Moravian Brethren known to every one in Bohemia.

Then there is the question of tempo. It is all important, say the Bohemian musicians and critics, to know the tempi of Dvorak, for the indications in the scores are of little use to any one not versed in Czech rhythms.

The conclusion of the whole matter is that the "New World" symphony expresses the state of soul of an uncultured Czech in America, the state of a homesick soul, remembering his native land and stupefied by the din and hustle of a new life, also that the symphony leaped, Minerva-like, from the head of this uncultured genius. As nearly all his other compositions, except the operas, it was not stimulated by any foreign assistance, by any consultation of authors, or by quotations, reading, etc., as was especially the case with Brahms.

Mr. Hale's comment on the above is "that Dvorak was most unhappy and pathetically homesick during his sojourn in New York is known to many, though Mr. Ritter does not enter into any long discussion of the composer's mental condition in this country."

"Yet some will undoubtedly continue to insist that the symphony 'From the New World' is based, for the most part, on negro themes, and that the future of American music rests on the use of Congo, North American Indian, Creole, Greaser and cowboy ditties, whinnings, yawps and whoopings."

#### When "Faust" Was First Performed.

Camille Saint-Saëns has recently related some interesting reminiscences of the first production of "Faust" which took place at the Théâtre Lyrique in Paris. The resources of the establishment were very meagre in the matter of ballet, and *Faust* had to give his recitative "Queens of Beauty of Ancient Days" to a canvas background on which were painted the pictures of ten women. As the drop had done service for many years, there was unfortunate appropriateness in the phrase.

When the work was put on at the Opera, Perrin, at that time director, arranged with the aid of his ballet master, St. Leon, who was also an excellent violinist, the most beautiful ballet imaginable. Yet one

incident marred the full enjoyment of the spectacle.

As Mlle. Marquet, who was dancing as *Helen*, went through her steps she was surrounded by ten Grecian dancers, each carrying on her shoulder a vase out of which there arose a stream of red smoke. The draught on the stage blew this into the audience, and the powerful chemicals from which the smoke arose set everybody to sneezing.

It appears that Gounod could with difficulty bring himself to compose the music of this ballet, which is never performed with the opera in America. He had one of the religious turns which alternated with his love affairs and thought he should not attempt any task so profane as the composition of a ballet which glorified physical love. So he sent the painter Emmanuel Jadin to Saint-Saëns to ask him to take over the task.

The younger composer found it difficult to refuse, but went to Saint Cloud, where Gounod lived, with such a proposal that Gounod could not accept it. Saint-Saëns demanded that he be allowed to write whatever he desired and that Gounod announce the music as his own. That was too much for Gounod, who thereupon wrote his own ballet.

#### A SEVERE CRITIC.



She (turning from the piano)—There! How do you like that refrain?

He—Splendid! And the more you refrain, the better I like it!—Illustrated Bits.

## When Are America and England to Have an Individual School of Opera?

### Howard Bayles Makes Plea for Music Dramas Reflecting the Characteristics of Anglo-Saxon Temperament.

English-speaking opera lovers have frequently expressed wonder that the composers of both England and America, while showing a remarkable broadening of scope in recent years, have devoted so little practical attention to the grand opera form and the task of producing a work distinctly English or distinctly American, as the case may be. The peculiar characteristics of French opera, of the German school, of the older and the modern Italians, are strongly defined and unmistakable. But what are the composers of England and America doing to establish an individual school of opera?

Howard Bayles, writing in "The New Music Review," declares that evidence is not lacking to prove that there are native composers competent to create operas of distinctive, and possibly of permanent, value. To-day, broadly speaking, every student can write effectively for the voice and can score for the orchestra clearly—if a little too liberally. Further, evidence of the possession of the dramatic instinct is by no means wanting. But what are these promising people going to do with their gifts? Do they intend to attempt music dramas "after" Wagner? Or will they be content to emulate the lurid, and often sordid, picturesqueness of the young Italians? Or will they settle down as eclectics, with a dash—a quantum sufficient—of "local color"?

From none of these methods of procedure is an English opera likely to result. Has it never occurred to our composers that there are elements in the temperament, in the psychic conditions of the English-speaking races that are not French, not German, not Italian? Perhaps it has. Perhaps—though they have never told us—they have reflected often, for instance, on the love of the open air, on the love of wholesome sports, on the inborn sense of justice, on the ingrained tradition of "playing the game," things that are as distinctively characteristic of English-speaking people as a sentimental mysticism is of Teutonic, or a hot-blooded passion for vengeance of insult is of Italian.

Is it objected that there is nothing dramatic in such typical features of the Anglo-Saxon temperament—that, in fact, they are essentially undramatic? The proper reply is easy, though too lengthy to be suggested here save in outline. It is not that Teutonic mysticism is quite as little dramatic, nor that our newspapers disclose dramas as poignant as those of any other race. It is that the real-life dramas of England are English, and the real-life dramas of America American. Could Hawthorne's "Scarlet Letter" or Henry James's "Portrait of a Lady" be re-written with French or Italian people in place of the respective characters? Let us take a more famous case. What is the fatal defect common to every attempt by a continental composer, whether in opera or symphonic poem, to deal with Shakespeare's "Hamlet"? It is, if one considers it, that one and all have failed to realize the essential-

ly English poise of Hamlet's mind. The foreign Hamlet stabs, raves, weeps, as the mood takes him; he is gorgeously violent; but he is not the Hamlet that we know.

In this direction is to be found a complete answer to the rather hasty assumption that we are at an initial disadvantage, compared with the foreigner, in setting out to write opera of a distinctive type. Our conditions are different; but they are not less fertile in possibilities. In art, every new thing is impossible—till someone does it. And, as a matter of fact, this very something in the blood that is so hard to indicate in words, has already found its way into certain contemporary scores. What is to prevent its expression in opera? When it finds utterance there, it ought to come with the force of a revelation, and to make one or two works of talent seem works of undiluted genius.

Who will be the first pioneer?

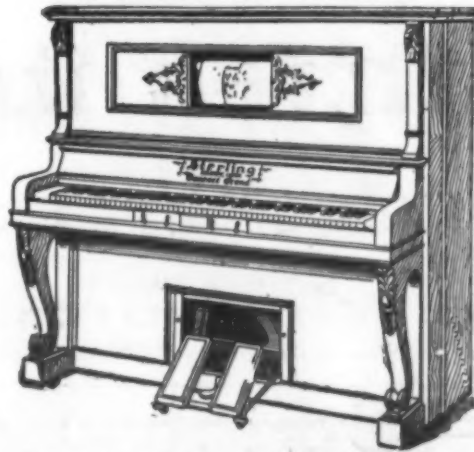
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